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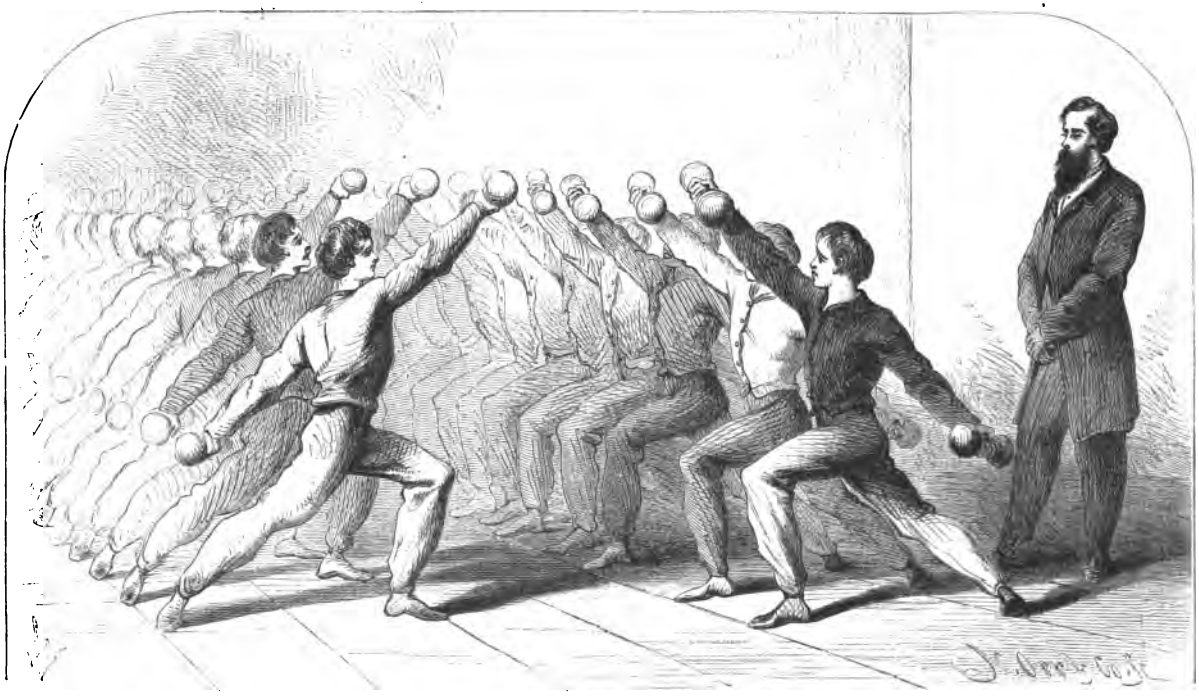

A Gymnastic Charge. p. 334.

HAND-BOOK

OF

CALISTHENICS AND GYMNASTICS:

A COMPLETE DRILL-BOOK

FOR

SCHOOLS, FAMILIES, AND GYMNASIUMS.

WITH

MUSIC TO ACCOMPANY THE EXERCISES.

Illustrated from Original Designs.

By J. MADISON WATSON.

NEW YORK AND PHILADELPHIA:
SCHERMERHORN, BANCROFT & CO.
CHICAGO: GEORGE SHERWOOD.
1864.

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PREFACE.

THANKS to the noble efforts of modern educators and philanthropists, the community is waking up to the importance of special physical culture, and earnestly asking how it may best be secured. The purpose of the present volume is to solve this problem, by presenting, in a simple and well-defined form, the means of rendering physical training easy and certain to the rich and the poor, to persons of all ages, either individually or in classes,—thus serving as a companion-book to the many excellent works on mental and moral culture, and affording the necessary additional facilities for the acquisition of a symmetrical education, with its attendant blessings.

Believing that physical culture may be secured more expeditiously and profitably in its entirety than in "shreds and patches," the author has aimed to make this a complete gymnastic drill-book, with words of command and classes of movements systematically arranged, embracing all necessary exercises for the lungs, the voice, the organs of speech, the joints, the sinews, and the muscles.

PART FIRST, under the head of *Vocal Gymnastics*, is a thorough, comprehensive, and practical Treatise on Respiration, Phonetics, and Elocution, in which the principles and rules are stated in a succinct and lucid manner, accompanied by examples and exercises of sufficient number and extent to enable the student to master each point as presented, and acquire a distinct comprehension of the parts as a whole. It gives some of the choicest gems of English verse, with the design of combining Poetic Recitation with Calisthenics and Gymnastics, thus rendering this a sufficient work for advanced classes in Reading and Oratory.

PART SECOND, under the head of *Calisthenics*, exhibits the most extended and varied course of exercises, without the aid of apparatus, ever published. It also embraces all needful directions, rules, and explanations for instructors and students; and all varieties of marking time, while executing the movements, by counting, Phonetics,

Recitations, and Music. Nineteen pieces of appropriate *Piano-forte Music* are introduced in their proper connections. Those not composed expressly for this work are selected and arranged from the choicest productions of the ablest masters. To G. F. Bristow and H. B. Dodworth, gentlemen whose merits as musicians and composers are generally recognized, the author is greatly indebted for valuable assistance, freely and generously afforded, in this department of his work. He is also happy to acknowledge himself under equal obligations to Miss C. Hutchings, of New York, for corresponding aid.

Part Third, under the head of *Gymnastics*, presents more exercises for Wands, Dumb-bells, Indian Clubs, and Hand-rings, than all other books. While the *single* exercises, for each piece of apparatus, are sufficiently numerous and varied to secure the requisite simultaneous activity of the mental and the physical powers, and call into play all the muscles of the body, their classification is so perfect, that, instead of interfering with, they mutually support and recommend each other. The more beautiful and effective *combined* exercises are inexhaustible. To Professor John Wood, the proprietor of Wood's Gymnasium, Twenty-eighth Street, New York, one of the finest gymnasts in this country, the author's best acknowledgments are due for his kind and patient explanations of certain parts of his system; and more especially for a portion of the Indian club exercises that appear in this work.

All the exercises are arranged in accordance with well-known principles of Anatomy, Physiology, and Hygiene. They have been thoroughly and repeatedly tested, in gymnasiums and schools, invariably securing the happiest results.

In order to present successfully a *new System* of Calisthenics and Gymnastics, a series of Illustrations from *original designs* is indispensable. The Cuts that accompany these exercises were prepared expressly for this work, illustrating positions actually taken and movements executed by the author. They were drawn on wood by Geo. G. White and E. Vedder, and engraved by N. Orr & Co.

As a hand-book for individuals and families, and a text-book for Schools and Gymnasiums, the author believes that this work will aid in promoting the welfare of mankind.

New York, *November*, 1863.

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"His studies, though embracing a liberal and wide range of letters, philosophy, and science, are not confined to the academy or the public grove. We see him daily ascending the Acropolis, and panting for breath as he gains the summit. Again he is seen laboriously climbing Olympus, the Hymettus, and every eminence where genius or the muses have breathed their inspiration.

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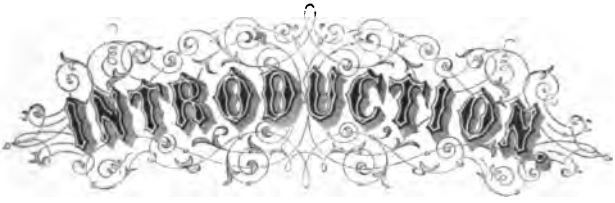
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"His object, which he pursues with an ardor that never flags, and a diligence that never tires, is twofold, viz.: to

drink in the free and fresh inspirations of nature and art; and, by unremitting daily exercise, to give expansion to his chest, and strength and freedom of play to his lungs.

"We see him again, when the tempest comes on, hurrying to the least-frequented parts of the Piræus or Phalerus; and while the deafening thunders roar around him, and the deep and stirring eloquence of many waters expands and fills his soul, lifting his feeble and stammering voice, and essaying to give it compass, and flexibility, and power, while he 'talks with the thunder as friend to friend, and weaves his garland of the lightning's wing.'"

"Reading aloud and recitation," says ANDREW COMBE, "are more useful and invigorating muscular exercises than is generally imagined; at least, when managed with due regard to the natural powers of the individual, so as to avoid effort and fatigue. Both require the varied activity of most of the muscles of the trunk to a degree of which few are conscious till their attention is turned to it. In forming and undulating the voice, not only the chest, but also the diaphragm and abdominal muscles, are in constant action, and communicate to the stomach and bowels a healthy and agreeable stimulus."

ELOCUTION.

ELOCUTION is the *delivery* of extemporaneous or written composition. We say of *elocution*, it is good or bad; clear, fluent, or melodious; though it is often used as nearly synonymous with *eloquence*, the act of expressing thoughts with elegance and beauty.

We purpose, in this TREATISE, to present all necessary directions, rules, and exercises, under the four general divisions: RESPIRATION, ORTHOËPY, EXPRESSION, and RECITATIONS IN VERSE.

I.

RESPIRATION.

A SKILLFUL management of the breath in utterance is the first essential to good reading and speaking. To avoid marring sentences, and losing the force of the leading ideas, the breath must be drawn or gathered at *intervals* of the period when the voice is only suspended for a moment. By this management the lungs may always have a sufficient stock of air for carrying on the longest sentence, without improper interruptions.

It is a good practice for the student, after inhaling a full breath, to repeat the cardinal numbers rapidly, up to eight, a number of times. By practice, he may soon make his breath hold out till he has counted eight, twelve times. Another valuable exercise is, after a full inhalation, to trill *r* continuously, as long as possible, on the same key; up and down the musical scale a number of times, observing the regular intervals; and through several passages of music.

We quote the following remarks and directions from an excellent Manual by RUSSELL and MURDOCK:

"FUNCTION OF BREATHING.—The organs of voice, in common with all other parts of the bodily frame, require the vigor and pliancy of muscle, and the elasticity and animation of nerve, which result from good health, in order to perform their appropriate functions with energy and effect. But these indispensable conditions to the exercise of the vocal organs, are, in the case of most learners, very imperfectly supplied. A sedentary mode of life, the want of invigorating exercise, close and long-continued application of mind, and, perhaps, an impaired state of health, or a feeble constitution, prevent, in many instances, the free and forcible use of those muscles on which voice is dependent. Hence arises the necessity of students of elocution practicing

physical exercises, adapted to promote general muscular vigor, as a means of attaining energy in vocal functions; the power of any class of muscles being dependent on the tone of the whole system.

"The art of cultivating the voice, however, has, in addition to the various forms of corporeal exercise practiced for the general purpose of promoting health, its own specific prescriptions for securing the vigor of the vocal organs, and modes of exercise adapted to the training of each class of organs separately.

"The results of such practice are of indefinite extent; they are limited only by the energy and perseverance of the student, excepting, perhaps, in some instances of imperfect organization. A few weeks of diligent cultivation are usually sufficient to produce such an effect on the vocal organs, that persons who commence practice with a feeble and ineffective utterance, attain, in that short period, the full command of clear, forcible, and varied tone.

"Gymnastic and calisthenic exercises are invaluable aids to the culture and development of the voice, and should be sedulously practiced when opportunity renders them accessible. But even a slight degree of physical exercise, in any form adapted to the expansion of the chest, and to the freedom and force of the circulation, will serve to impart energy and glow to the muscular apparatus of voice, and clearness to its sound.

"There is, therefore, a great advantage in always practicing some preliminary muscular actions, as an immediate preparation for vocal exercise. These actions may be selected from the system of preparatory movements taught at gymnastic establishments; or they may be made to consist in regulated walking, with a view to the acquisition of a firm, easy, and graceful carriage of the body, with appropriate motion of the arms and limbs; in the systematic practice of gesture, in its various forms, for the purpose of obtaining a free, forcible, and effective use of the arm, as a natural accompaniment to speech; or in the practice of

attitude and action combined, in the most vivid style of lyric and dramatic recitation, so as to attain a perfect control over the whole corporeal frame, for the purposes of visible expression.

"Some preliminary exercises, such as the preceding, having been performed, and a sufficient period for rest and tranquil breathing having elapsed, the next stage of preparatory action may be as in the following directions:

"1. *Attitude of the Body, and Position of the Organs.*—Place yourself in a perfectly erect, but easy posture; the weight of the body resting on one foot; the feet at a moderate distance, the one in advance of the other;[1] the arms akimbo; the fingers pressing on the abdominal muscles, in front, and the thumbs on the dorsal muscles, on each side of the spine; the chest freely expanded and fully projected; the shoulders held backward and downward; the head perfectly vertical.

FIG. 3.

"2. *Exercises in Deep Breathing.*—Having thus complied with the preliminary conditions of a free and unembarrassed action of the organs, draw in and give out the breath very fully, and very slowly, about a dozen times in succession. Let the breathing be deep and tranquil, but such as to cause the chest to rise fully, and fall freely, at every effort.

---

[1] **Position.**—The object in view, in this apparently minute direction, is to secure perfect freedom and repose of body. A constrained or a lounging posture is utterly at variance with a free, unembarrassed use of the voice, or the production of a clear and full sound. While the position of the above figure differs from the description here given, having all of the advantages and being one of the leading positions in Calisthenics, it is recommended, as preferable.

"3. *Exercise in 'Effusive,' or Tranquil Breathing.*—Draw in a very full breath, and send it forth in a prolonged sound of the letter *h*. In the act of inspiration, take in as much breath as you can contain. In that of expiration, retain all you can, and give out as little as possible, merely sufficient to keep the sound of *h* audible. But keep it going on, as long as you can sustain it. In this style of respiration, the breath merely *effuses* itself into the surrounding air.

"The strength of the individual must be left to regulate the frequency with which this exercise should be performed, in succession; half a dozen times will suffice at first.

"4. *Exercise in 'Expulsive,' or Forcible Breathing.*—Draw in a very full breath, as before, and emit it with a lively, expulsive force, in the sound of *h*, but little prolonged; in the style of a moderate whispered cough. The breath, in this style of expiration, is *projected* into the air. Repeat this exercise, as directed in the statement preceding.

"5. *Exercise in 'Explosive,' or Abrupt Breathing.*—Draw in the breath, as already directed, and emit it with a sudden and violent explosion, in a very brief sound of the letter *k*, in the style of an abrupt and forcible, but whispered cough. The breath is, in this mode of expiration, thrown out with abrupt violence. Repeat this exercise, as before directed.

"6. *Sighing.*—Sighing, as a natural effort, designed to relieve the lungs and accelerate the circulation, when depressing emotions or organic impediments cause a feeling as if the breath were pent up, consists in a sudden and large inspiration, and a full, strong, effusive expiration. In vocal training, it becomes a most efficacious means of free, unembarrassed respiration, and, consequently, of organic energy and of full voice. It should be repeated as the other exercises, and practiced both through the nostrils and the mouth; the former being its gentler, the latter its more forcible form. It should be practiced, also, in the tremulous style of inspiration, in which the sigh resembles a series of prolonged and subdued sobs.

"7. *Sobbing.*—Sobbing, as an instinctive act, consists in a

slightly convulsive, subdued, and whispering gasp, by which an instantaneous supply of breath is obtained, when the stricture caused by the suffocating effect of grief would otherwise obstruct or suspend too long the function of inspiration. The practice of the sob facilitates the habit of easy and rapid inspiration, and the expression of pathetic emotion.

"8. *Gasping.*—Gasping is an organic act, corresponding somewhat to sobbing, but much more violent, as belonging to the expression of fierce emotions. Its effects, as an exercise in disciplining the organs, are very powerful, and its use in vehement expression, in dramatic passages, highly effective, and, indeed, indispensable to natural effect.

"9. *Panting.*—Panting, as a natural act, in a highly excited state of the circulation, whether caused by extreme muscular exertion or by intense emotion, consists in sudden and violent inspiration and expiration, the latter process predominating in force and sound. It is the only form of respiration practicable in high organic excitement. The practice of panting, as an exercise, imparts energy to the function of respiration, and vigor to the organs. Its effect is inseparable from the expression of ardor and intense earnestness in emotion."

II.

ORTHOËPY.

ORTHOËPY is the art of correct pronunciation. It embraces Articulation, Syllabication, and Accent.

I. ARTICULATION.

Definitions.

ARTICULATION is the *distinct* utterance of the Oral Elements in syllables and words.

2. Oral Elements are the sounds that, uttered separately or in combination, form syllables and words.

3. ORAL ELEMENTS ARE PRODUCED by different positions of the organs of speech, in connection with the voice and the breath.

4. THE PRINCIPAL ORGANS OF SPEECH are the lips, the teeth, the tongue, and the palate.

5. VOICE IS PRODUCED by the action of the breath upon the lărynx.[1]

6. ORAL ELEMENTS ARE DIVIDED into three classes: *eighteen* TONICS, *fifteen* SUBTONICS, and *ten* ATONICS.

7. TONICS are pure tones produced by the voice, with but slight use of the organs of speech.

8. SUBTONICS are tones produced by the voice, *modified* by the organs of speech.

9. ATONICS are mere breathings, modified by the organs of speech.

10. LETTERS are characters that are used to represent or modify the oral elements.

11. THE ALPHABET IS DIVIDED into vowels and consonants.

12. VOWELS are the letters that usually represent the tonic elements. They are *a*, *e*, *i*, *o*, *u*, and sometimes *y*.[2]

13. A DIPHTHONG is the union of two vowels in one syllable; as, *ou* in *our*.

14. A DIGRAPH, or Improper Diphthong, is the union of two vowels in a syllable, one of which is silent; as, *oa* in l*oa*f, *ou* in c*ou*rt.

15. A TRIPHTHONG is the union of three vowels in one syllable; as, *eau* in b*eau*, *ieu* in ad*ieu*.

16. CONSONANTS[3] are the letters that usually represent either subtonic or atonic elements. They are of two kinds,

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[1] **Larynx.**—The upper part of the trachea, or windpipe.

[2] **W not a vowel.**—As *w*, standing alone, does not represent a pure or unmodified tone in the English language, it is not here classified with the vowels.

[3] **Consonant.**—The term *consonant*, literally meaning, *sounding with*, is applied to these letters and combinations because they are rarely used in words without having a vowel connected with them in the same syllable, although their *oral elements* may be uttered separately, and without the aid of a vowel.

single letters and combined, including all the letters of the alphabet, except the vowels, and the combinations ch, sh, wh, ng; th subtonic, and th atonic.

17. LABIALS are letters whose oral elements are chiefly formed by the lips. They are *b*, *p*, *w*, and *wh*. *M* may be regarded as a nasal labial, as its sound is affected by the nose. *F* and *v* are labia-dentals.

18. DENTALS are letters whose oral elements are chiefly formed by the teeth. They are *j*, *s*, *z*, *ch*, and *sh*.

19. LINGUALS are letters whose oral elements are chiefly formed by the tongue. They are *d*, *l*, *r*, and *t*. *N* is a nasal-lingual; *y*, a lingua-palatal, and *th*, a lingua-dental.

20. PALATALS are letters whose oral elements are chiefly formed by the palate. They are *g* and *k*. *NG* is a nasal-palatal.

21. COGNATES are letters whose oral elements are produced by the same organs, in a similar manner; thus, *f* is a cognate of *v*; *k* of *g*, &c.

22. ALPHABETIC EQUIVALENTS are letters, or combinations of letters, that represent the same elements, or sounds; thus, *i* is an equivalent of *e*, in p*i*que.

ORAL ELEMENTS.

In sounding the tonics, the organs should be fully opened, and the stream of sound from the throat should be thrown, as much as possible, directly upward against the roof of the mouth. These elements should open with an *abrupt* and *explosive* force, and then diminish gradually and equably to the end.

In producing the subtonic and atonic elements, it is important to press the organs upon each other with great firmness and tension; to throw the breath upon them with force; and to prolong the sound sufficiently to give it a full impression on the ear.

In addition to the observance of the above directions, pupils should be required to assume an erect posture, either

standing or seated, and to keep a full supply of air in the lungs, while uttering the elemental sounds, as arranged in the following

TABLE OF ORAL ELEMENTS.[1]

I. TONICS.

à or ā,[2]	as in	àge,	āte.	ê or ĕ,	as in	êlk,	ĕnd.
å or ă,	"	åt,	lănd.	ę̂,[5]	"	hę̂r,	vę̂rse.
å,	"	årt,	årm.	ì or ī,	"	ìce,	chīld.
å,	"	åll,	båll.	ĭ or ĭ,	"	ĭnk,	ĭnch.
å,[3]	"	båre,	cåre.	ò or ō,	"	òld,	hōme.
å,[4]	"	åsk,	glåss.	ô or ŏ,[6]	"	ôn,	frŏst.
è or ē,	"	hè,	thēse.	ô,	"	dô,	prôve.

[1] **Directions.**—First require the students to pronounce a catch-word once, and then produce the oral element represented by the figured vowel, or *italic* consonant, four times—thus: àge, à, à, à, à; åt, å, å, å, å, &c. Exercise the class upon the table till each student can utter *consecutively* all the oral elements.

[2] **Long and Short Vowels.**—The attention of the class should be called to the fact that the first element, or sound, represented by each of the vowels, is usually indicated by a horizontal line placed over the letter, and the second sound by a curved line.

[3] **A Fifth.**—The *fifth* element, or sound, represented by *a*, is its *first* or *Alphabetic* sound, modified or softened by *r*. In its production, the lips, placed nearly together, are held immovable while the student tries to say, ă.

[4] **A Sixth.**—The *sixth* element represented by *a*, is a sound intermediate between *a*, as heard in *at*, *ash*, and *a*, as in *arm*, *art*. It is produced by prolonging and slightly softening å.

[5] **E Third.**—The third element represented by *e*, is *e* as heard in *end*, prolonged, and modified or softened by *r*.

[6] **O modified.**—The modified oral element of *o*, in this work, is represented by (ô or ŏ) the same marks as its regular second power. This modified or medium element may be produced by uttering the sound of *o* in *not*, slightly softened, with twice its usual volume, or prolongation. It is usually given when short *o* is immediately followed by *ff*, *ft*, *ss*, *st*, or *th*, as in *ŏff*, *sŏft*, *crŏss*, *cŏst*, *brŏth*; also in a number of words where short *o* is directly followed by *n*, or final *ng*, as in *gŏne*, *begŏne*; *lŏng*, *alŏng*, *prŏng*, *sŏng*, *strŏng*, *thŏng*, *thrŏng*, *wrŏng*. SMART says, To give the extreme short sound of *o* to such words is affectation; to give them the full sound of broad *a* (*a* in *all*), is *vulgar*.

ù or ū,[1]	as in	cùbe,	cūre.		ů,	as in	fůll,	půsh.
ů or ŭ,	"	bůd,	hŭsh.		*ou*,	"	*our*,	h*ou*se.

II. SUBTONICS.

b,	as in	*b*a*b*e,	or*b*.	*r*,[2]	as in	*r*ake,	ba*r*.
d,	"	*d*id,	*d*im.	th,	"	this,	with.
g,	"	*g*a*g*,	*g*ig.	*v*,	"	*v*ine,	*v*ice.
j,	"	*j*oin,	*j*oint.	*w*,	"	*w*ake,	*w*ise.
l,	"	*l*ake,	*l*ane.	*y*,	"	*y*ard,	*y*es.
m,	"	*m*ild,	*m*ind.	*z*,	"	*z*est,	ga*z*e.
n,	"	*n*ame,	*n*ine.	ƶ,	"	azure,	glazier.
ng,	"	ga*ng*,	sa*ng*.				

III. ATONICS.

f,	as in	*f*ame,	*f*ife.	*t*,	as in	*t*art,	toas*t*.
h,	"	*h*ark,	*h*arm.	*th*,	"	*th*ank,	you*th*.
k,	"	*k*ind,	*k*iss.	*ch*,	"	*ch*ase,	mar*ch*.
p,	"	*p*ipe,	pum*p*.	*sh*,	"	*sh*ade,	*sh*ake.
s,	"	*s*ame,	sen*s*e.	*wh*,[3]	"	*wh*ale,	*wh*ite.

COGNATES.

First require the student to pronounce distinctly the word containing the Atonic element, then the Subtonic Cognate, uttering the element after each word—thus: li*p*, *p*; or*b*, *b*, &c. The attention of the pupil should be called to the fact that Cognates are produced by the same organs, in a similar

[1] **U initial—preceded by R.**—*U*, at the beginning of words, when long, has the sound of *yu*, as in ūse. When *u* long, or its alphabetic equivalent *ew*, is preceded by *r*, or the sound of *sh*, in the same syllable, it has always the sound of *o* in *do*; as, *r*ude, *s*ure, b*r*ew.

[2] **R trilled.**—In *trilling r*, the tip of the tongue is made to vibrate against the roof of the mouth. *R* may be *trilled* when immediately followed by a vowel in the same syllable. When thus situated in emphatic words, it should always be trilled. Frequently require the student, after a full inhalation, to trill *r* continuously, as long as possible.

[3] **Wh.**—To produce the oral element of *wh*, the student will blow from the center of the mouth—first compressing the lips, and then suddenly relaxing them while the air is escaping.

manner, and only differ in one being an undertone, and the other a whisper.

ATONICS.		SUBTONICS.	
li*p*,	*p*.	or*b*,	*b*.
*f*i*f*e,	*f*.	*v*ase,	*v*.
*wh*ite,	*wh*.	*w*ise,	*w*.
*s*ave,	*s*.	*z*eal,	*z*.
*sh*ade,	*sh*.	azure,	z.
*ch*arm,	*ch*.	*j*oin,	*j*.
*t*art,	*t*.	*d*id,	*d*.
*th*ing,	*th*.	this,	th.
*k*in*k*,	*k*.	*g*ig,	*g*.

Alphabetic Equivalents.

The instructor will require the students to read or recite the table of Alphabetic Equivalents, using the following formula: The Alphabetic Equivalents of *A first power* are *ai*, *au*, *ay*, *e*, *ea*, *ee*, *ei*, *ey;* as in the words, g*ai*n, g*au*ge, str*ay*, mel*ee'*, gr*ea*t, v*ei*n, th*ey*.

I. Tonic Elements.

For å, *ai*, *au*, *ay*, *e*, *ea*, *ee*, *ei*, *ey;* as in g*ai*n, g*au*ge, str*ay*, mel*ee'*, gr*ea*t, v*ei*n, th*ey*.

For å, *ai*, *ua;* as in pl*ai*d, g*ua*ranty.

For å, *au*, *e*, *ea*, *ua;* as in h*au*nt, sergeant, h*ea*rt, g*ua*rd.

For å, *au*, *aw*, *eo*, *o*, *oa*, *ou;* as in f*au*lt, h*aw*k, G*eo*rge, c*o*rk, br*oa*d, b*ou*ght.

For å, *ai*, *e*, *ea*, *ei;* as in ch*ai*r, th*e*re, sw*ea*r, h*ei*r.

For ê, *ea*, *ee*, *ei*, *eo*, *ey*, *i*, *ie;* as in r*ea*d, d*ee*p, c*ei*l, p*eo*ple, k*ey*, val*i*se, f*ie*ld.

For ĕ, *a*, *ai*, *ay*, *ea*, *ei*, *eo*, *ie*, *u*, *ue;* as in *a*ny, s*ai*d, s*ay*s, h*ea*d, h*ei*fer, l*eo*pard, fr*ie*nd, b*u*ry, g*ue*ss.

For ĕ, *ea*, *i*, *o*, *ou*, *u*, *ue*, *y;* as in *ea*rth, g*i*rl, w*o*rd, sc*ou*rge, b*u*rn, g*ue*rdon, m*y*rrh.

For ĭ, *ai*, *ei*, *eye*, *ie*, *oi*, *ui*, *uy*, *y*, *ye;* as in *ai*sle, sl*ei*ght, *eye*, d*ie*, ch*oi*r, g*ui*de, b*uy*, m*y*, r*ye*.

For ī, *ai*, *e*, *ee*, *ie*, *o*, *oi*, *u*, *ui*, *y;* as in capt*ai*n, pr*e*tty, b*ee*n, s*ie*ve, w*o*men, tort*oi*se, b*u*sy, b*ui*ld, h*y*mn.

For ō, *au*, *eau*, *eo*, *ew*, *oa*, *oe*, *oo*, *ou*, *ow;* as in h*au*tboy, b*eau*, y*eo*man, s*ew*, co*a*l, f*oe*, d*oo*r, so*u*l, blo*w*.

For o̊, *a*, *ou*, *ow;* as in wh*a*t, h*ou*gh, kn*ow*ledge.

For o͝, *ew*, *oe*, *oo*, *ou*, *u*, *ui;* as in gr*ew*, sh*oe*, sp*oo*n, s*ou*p, r*u*de, fr*ui*t.

For ū, *eau*, *eu*, *ew*, *ieu*, *iew*, *ue*, *ui;* as in b*eau*ty, f*eu*d, n*ew*, ad*ieu*, v*iew*, h*ue*, j*ui*ce.

For o͝o, *o*, *oe*, *oo*, *ou;* as in l*o*ve, d*oe*s, bl*oo*d, y*ou*ng.

For o͝o, *o*, *oo*, *ou;* w*o*lf, b*oo*k, c*ou*ld.

For ou, *ow;* as in n*ow*.

For oi (o͡i), *oy;* as in b*oy*.

II. SUBTONIC AND ATONIC ELEMENTS.

For f, *gh*, *ph;* as in cou*gh*, nym*ph*.

For j, *g;* as in *g*em, *g*in.

For k, *c*, *ch*, *gh*, *q;* as in *c*ole, con*ch*, lou*gh*, eti*q*uette.

For s, *c;* as in *c*ell.

For t, *d*, *th*, *phth;* as in danced, *Th*ames, *phth*isic.

For v, *f*, *ph;* as in o*f*, Ste*ph*en.

For y, *i;* pin*i*on.

For z, *c*, *s*, *x;* as in suffi*c*e, ro*s*e, *x*ebec.

For ƶ, *g*, *s;* as in rou*g*e, o*s*ier.

For ng, *n;* as in a*n*ger, ba*n*k.

For ch, *t;* as in fus*t*ian.

For sh, *c*, *ch*, *s*, *ss*, *t;* as in o*c*ean, *ch*aise, *s*ure, a*ss*ure, mar*t*ial.

Tonic and Subtonic Combinations.

After the instructor has given a class thorough drill on the preceding tables, as arranged, the following exercises will be found of great value, to improve the organs of speech and the voice, as well as to familiarize the student with different combinations of sounds. Students will not pass from these exercises until they can utter the elements represented by

the figured vowels in whatever order the instructor may require. As the *fifth* element represented by *a*, and the *third* element of *e*, are always immediately followed by the oral element of *r* in words, the *r* is introduced in like manner in these exercises. The *sixth* sound of *a* is always immediately followed by the oral element of *f*, *n*, or *s*, in words. For convenience, *f* only is introduced in these combinations.

1.	bȧ,	bå,	bǎ,	bā,	bār,	bāf;	bė,	bē,	bēr;
	bi,	bī;	bȯ,	bō,	bō;	bu,	bū,	bū;	bou.
	ȧb,	åb,	ǎb,	āb,	ārb,	āf;	ėb,	ēb,	ērb;
	ib,	īb;	ȯb,	ōb,	ōb;	ub,	ūb,	ūb;	oub.
	dȧ,	då,	dǎ,	dā,	dār,	dāf;	dė,	dē,	dēr;
	di,	dī;	dȯ,	dō,	dō;	du,	dū,	dū;	dou.
	ȧd,	åd,	ǎd,	ād,	ārd,	āf;	ėd,	ēd,	ērd;
	id,	īd;	ȯd,	ōd,	ōd;	ud,	ūd,	ūd;	oud.
	gȧ,	gå,	gǎ,	gā,	gār,	gāf;	gė,	gē,	gēr;
	gi,	gī;	gȯ,	gō,	gō;	gu,	gū,	gū;	gou.
	ȧg,	åg,	ǎg,	āg,	ārg,	āf;	ėg,	ēg,	ērg;
	ig,	īg;	ȯg,	ōg,	ōg;	ug,	ūg,	ūg;	oug.
2.	jåf,	jår,	jǎ,	jā,	jā,	jȧ;	jėr,	jē,	jė;
	ji,	jī;	jȯ,	jō,	jō;	ju,	jū,	jū;	jou.
	låf,	lår,	lǎ,	lā,	lā,	lȧ;	lėr,	lē,	lė;
	li,	lī;	lȯ,	lō,	lō;	lu,	lū,	lū;	lou.
	āf,	ārl,	ǎl,	āl,	āl,	ȧl;	ērl,	ēl,	ėl;
	il,	īl;	ȯl,	ōl,	ōl;	ul,	ūl,	ūl;	oul.
	māf,	mār,	mǎ,	mā,	mā,	mȧ;	mėr,	mē,	mė;
	mi,	mī;	mȯ,	mō,	mō;	mu,	mū,	mū;	mou.
	āf,	ārm,	ǎm,	ām,	ām,	ȧm;	ērm,	ēm,	ėm;
	im,	īm;	ȯm,	ōm,	ōm;	um,	ūm,	ūm;	oum.
3.	nȧ,	nå,	nǎ,	nār,	nāf,	nā;	nė,	nēr,	nē;
	ni,	nī;	nȯ,	nō,	nō;	nu,	nū,	nū;	nou.
	ȧng,	ārng,	ǎng,	āf,	ȧng,	ȧng;	ėng,	ērng,	ėng;
	ing,	īng;	ȯng,	ōng,	ōng;	ung,	ūng,	ūng;	oung.
	rȧ,	rå,	rǎ,	rā,	rā,	rāf;	rė,	rēr,	rē;
	ri,	rī;	rȯ,	rō,	rō;	ru,	rū,	rū;	rou.

4. thà, thå, thår, thåf, thå, thå; thěr, thè, thě;
thì, thí; thǒ, thò, thǒ; thù, thů, thů; thou.
åth, åth, åf, àth, årth, åth; ěth, ěrth, èth;
ìth, íth; ǒth, ǒth, òth; ůth, ůth, ùth; outh.
và, vå, vår, vå, våf, vå; věr, vè, vě;
vì, ví; vò, vǒ, vǒ; vů, vů, vù; vou.
åv, åf, åv, àv, åv, årv; ěrv, ěv, èv;
ìv, ív; ǒv, òv, ǒv; ův, ùv, ův; ouv.
wà, wå, wår, wå, wå, wåf; wěr, wě, wè;
wí, wì; wò, wǒ, wǒ; wù, wů, wů; wou.

5. yà, yå, yå, yå, yår, yåf; yè, yě, yěr;
yì, yí; yò, yǒ, yǒ; yù, yů, yů; you.
zou; zů, zů, zù; zǒ, zǒ, zò; zí, zì;
zěr, zě, zè; zåf, zår, zå, zå, zå, zà.
ouz; ůz, ůz, ùz; ǒz, ǒz, òz; íz, ìz;
ěrz, ěz, èz; åf, årz, åz, åz, åz, àz.

Tonic and Atonic Combinations.

1. fā, fá, få, få, får, fåf; fē, fě, fěr;
fī, fĭ; fō, fŏ, fǒ; fū, fŭ, fů; fou.
hår, håf, hå, hå, hā, hă; hě, hē, hěr;
hĭ, hī; hō, hŏ, hǒ; hū, hů, hŭ; hou.
āk, ăk, åk, åk, årk, åf; ěk, ēk, ěrk;
ĭk, īk; ōk, ŏk, ǒk; ūk, ůk, ŭk; ouk.
pā, pă, på, på, pår, påf; pě, pē, pěr;
pĭ, pī; pō, pǒ, pŏ; pū, pŭ, pů; pou.

2. åf, års, ås, ås, ăs, ās; ěrs, ěs, ēs;
ĭs, īs; ǒs, ŏs, ōs; ůs, ŭs, ūs, ous.
tåf, tår, tå, tå, tă, tā; těr, tě, tē;
tĭ, tī; tŏ, tǒ, tō; tū, tů, tŭ; tou.
thåf, thår, thå, thå, thā, thă; thěr, thē, thě;
īth, ĭth; ōth, ǒth, ŏth; ūth, ŭth, ůth; outh.
ouch; ůch, ūch, ŭch; ŏch, ǒch, ōch; ĭch, īch;
ěrch, ēch, ěch; åf, āch, åch, årch, åch, ăch.

3. chou; chů, chū, chŭ; chŏ, chŏ, chō; chī, chĭ;
chêr, chē, chĕ; chā, chă, chå, chå, chår, chåf.
oush; ůsh, ŭsh, ūsh; ōsh, ŏsh, ŏsh; ĭsh, īsh;
ĕrsh, ēsh, ĕsh; āsh, åf, ăsh, åsh, åsh, ârsh.
shou; shů, shŭ, shū; shŏ, shŏ, shō; shī, shĭ;
shêr, shē, shĕ; shåf, shår, shā, shå, shă, shå.
whou; whŭ, whů, whū; whō, whŏ, whŏ; whī, whĭ;
whêr, whĕ, whē; whåf, whår, whå, whă, whā, whå.

Phonetic Laughter.

Laughter, by the aid of Phonetics, is easily taught, as an *art.* It is one of the most interesting and healthy of all class exercises. It may be either vocal or respiratory. There are thirty-two well-defined varieties of laughter in the English language, eighteen of which are produced in connection with the *tonics;* nine, with the *subtonics* of *l*, *m*, *n*, *ng*, *r*, *th*, *v*, and *z;* and five, with the *atonics* of *f*, *h*, *s*, *th*, and *sh.*

Commencing with vocal laughter, the instructor will first utter a tonic, and then, prefixing the oral element of *h*, and accompanied by the class, he will produce the syllable continuously, subject only to the interruptions that are incidental to inhalations and bursts of laughter; as, ā, hā, hā, hā, hā, hā, &c.,—ă, hă, hă, hă, hă, &c. The attention of the students will be called to the most agreeable kinds of laughter, and they will be taught to pass naturally and easily from one variety to another.

Errors in Articulation.

Errors in Articulation arise chiefly,

1. From the omission of one or more *elements* in a word; as,

an'	for	an*d.*		fiel's	for	fiel*ds.*
frien's	"	frien*ds*		wìl's	"	wìl*ds.*

blin'ness	for	blin*d* ness.	bois t'rous	for	bois tẽr ous.
fac's	"	fac*t*s.	chick'n	"	chick ẽn.
sof' ly	"	sof*t* ly.	his t'ry	"	his tō ry.
stå'm	"	sto*r*m.	nov'l	"	nov ẽl.
wå'm	"	wå*r*m.	trav'l	"	trav ẽl.

2. From uttering one or more *elements* that should not be sounded; as,

ėv ẽn	for	ėv'n.	rav ẽl	for	rav'l.
heav ẽn	"	heav'n.	sev ẽn	"	sev'n.
tȧk ẽn	"	tȧk'n.	sof tẽn	"	sof'n.
sick ẽn	"	sick'n.	shȧk ẽn	"	shȧk'n.
driv ẽl	"	driv'l.	shov ẽl	"	shov'l.
grov ẽl	"	grov'l.	shriv ẽl	"	shriv'l.

3. From substituting one *element* for another; as,

sẽt	for	sit.	cårse	for	course (cȯrs).
sẽnce	"	since.	re pårt	"	re pȯrt.
shẽt	"	shut.	trȯf fy	"	trȯ phy.
for gĭt	"	for gẽt.	pȧ rent	"	pår ent.
cåre	"	cåre.	bůn net	"	bȯn net.
dånce	"	dånce.	chil dr*u*n	"	chil drẽn.
påst	"	påst.	sůl ler	"	cẽl lar.
åsk	"	åsk.	mel l*e*r	"	mel lȯ*w*.
gråss	"	gråss.	pil l*e*r	"	pil lȯ*w*.
*s*rill	"	*sh*rill.	mo m*u*nt	"	mo mẽnt.
*w*irl	"	*wh*irl.	harm l*e*ss	"	harm lẽss.
a gȧn	"	a gain (a gẽn).	kind n*e*ss	"	kind nẽss.
a gȧnst	"	against (agẽnst).	*w*is per	"	*wh*is per.
hẽrth	"	hearth (hårth).	sing i*n*	"	sing i*ng*.

Analysis of English Words.

Before proceeding to Phonetic Reading, under the head of Exercises in Articulation, the instructor will require the student to learn the following exhaustive, though simple, analysis; and the four special rules of Orthoëpy.

ANALYSIS.—1st. The word SALVE, *in pronunciation*, is formed by the union of three oral elements; s å v—salve. (Here let the pupil utter the three oral elements separately, and then pronounce the word.) The *first* is a modified breathing; hence, it is an atonic.[1] The *second* is a pure tone; hence, it is a tonic. The *third* is a modified tone; hence, it is a subtonic. 2d. The word SALVE, *in writing*, is represented by five letters; s a l v e—salve. *S* represents an atonic; hence, it is a consonant. Its oral element is chiefly formed by the teeth; hence, it is a dental. Its oral element is produced by the same organs and in a similar manner as that of *z*; hence, it is a cognate of *z*. *A* represents a tonic; hence, it is a vowel. *L* is silent. *V* represents a subtonic; hence, it is a consonant. Its oral element is chiefly formed by the lower lip and the upper teeth; hence, it is a labia-dental. Its oral element is formed by the same organs and in a similar manner as that of *f*; hence, it is a cognate of *f*. *E* is silent.

1st. The word SHOE, *in pronunciation*, is formed by the union of two oral elements; sh ŏ—shoe. The *first* is a modified breathing; hence, it is an atonic. The *second* is a pure tone; hence, it is a tonic. 2d. The word SHOE, *in writing*, is represented by four letters; s h o e—shoe. The combination *sh* represents an atonic; hence, it is a consonant. Its oral element is chiefly formed by the teeth; hence, it is a dental. Its oral element is produced by the same organs and in a similar manner as the second element represented by *z*; hence, it is a cognate of *z*. The combination *oe* is formed by the union of two vowels, one of which is silent; hence, it is an improper diphthong. It represents the oral element usually represented by ŏ; hence, it is an alphabetic equivalent of ŏ.

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[1] **The analysis logical.**—It will be seen that this analysis is strictly logical; and that each conclusion is deduced from two premises, one of which (the major proposition) is suppressed. The first syllogism, fully stated, is as follows:—All modified breathings are Atonics;

The oral element of *s* is a modified breathing;

Hence, the oral element of *s* is an Atonic.

Special Rules.

1. The word A, when not emphatic, should be pronounced ă (*a* in *at*); as,

Is not calm and serious study ă refuge, ă hope, ă field within the reach of all of us?

2. The, when neither emphatic nor immediately followed by a word that commences with a vowel sound, should be pronounced thŭ; as,

The (ƭhŭ) peace, the (ƭhŭ) prosperity, thē *h*onor of the (ƭhŭ) whole country are at stake.

3. U preceded by R.—When *u* long, or its alphabetic equivalent *ew*, is preceded by *r*, or the sound of *sh*, in the same syllable, it has always the sound of *o* in *do;* as in r*u*de, s*u*re, shr*ew*d.

4. R may be trilled when immediately followed by a vowel in the same syllable. When thus situated in *emphatic* words, it should always be trilled.

Exercises in Articulation.

For a further exercise, the students will analyze the separate words of each of the following sentences, and read the sentences several times, uttering all the oral elements with force and distinctness.

1. Thů hòsts stůd stĭl, ĭn sìlènt wůndĕr fĭkst.
2. A thouzånd shrèks får hòplès mĕrsĭ kål.
3. Thů fŏlĭshnès ŏv fŏlz ĭz fŏllĭ.
4. Now sĕt thů tèth and strĕch thů nŏstrĭl wìd.
5. Arm ĭt wĭƭh răgz, ă pĭgmĭ strå wĭl pērs ĭt.
6. Hè wŏcht ånd wĕpt, hè fĕlt ånd pràd får ål.
7. Bŏƭh'z yŏths wĭƭh trŏths yùz òƭhz.
8. Līt sēkĭng līt, hăth līt ŏv līt bēgīld.
9. Shŏr ål hĕr påƭhz år påƭhz ŏv pès.
10. Shè glòrĭz ĭn ƭhů gòstlĭ glŏm ŏv gròvz.
11. Thů rògz růsht round ƭhů růf, rĕd rŏks.

12. Thů whàlz whèld ånd whêrld, ånd bård thår bråd båks.

13. Nò shèt når shroud ênshrìnd thòz shrêdz ŏv shrìvvld klà.

14. Thů bòld, båd båìz bròk bòlts ånd bårz.

15. Hìz ìz mêzêrd ån azêrd skì.

16. Stêrn, růggêd nêrs! thì rìjìd lòr wìth pàshêns mênì å yèr shè bòr.

17. Thou bădst hĭm sā, sēsĕth, ăpprōchĕth, rējåĭsĕth.

18. Wìth hŏrrìd houlz hè hèvd thů hêvvnz åbův.

19. Fàm, fårtyůn, ånd frêndz fàvår thů får.

20. Thů pèvìsh, fèbl frèmån fèblì fåt får frèdům.

21. Hì ŏn å hìl Hù hêrd hårsêz hårnì hŏfs.

22. Hè shrìngks frŏm thů shrůgz, thů shrìl snrèks, ånd thů srhoudz ŏv shrŏd shrŏz.

23. Amìdst thů mìsts ånd kòldêst frŏsts, wìth bårêst rìsts ånd stoutêst bòsts, hè thrůsts hìz fìsts ågênst thů pòsts, ånd stìl ìnsìsts hè sèz thů gòsts.

24. A stårm årìzêth ŏn thů sè. A mŏdêl vêssêl ìz strůgglìng åmìdst thů wår ŏv êlêmênts, kwìvêrìng ånd shìvêrìng, shrìngkìng ånd båttlìng lìk å thìngkìng bèìng. Thů mêrsìlês, råkìng whêrlwìndz, lìk frìtfůl fèndz, houl ånd mòn, ånd sênd shårp, shrìl shrèks thrŏ thů krèkìng kårdåj, snåppìng thů shèts ånd måsts. Thů stêrdì sàlårz stånd tŏ thår tåsks, ånd wêthêr thů sêvèrêst stårm ŏv thů sèzn.

25. Chàst-ìd, chêrìsht Chês! Thů chårmz ŏv thì chêkêrd chàmbêrz chàn mè chànjlêslì. Chàmbêrlìnz, chåplìnz, ånd chånsêllårz håv chåntêd thì chêrŏbìk chåìsnês. Chèftìnz håv chànjd thů chårìŏt ånd thů chàs får thů chês-bòrd ånd thů chårmìng chårj ŏv thů chês-nìts. Nò chìlìng chêrl, nò chètìng chåffêrêr, nò chåttêrìng chànjlìng kån bè thì chòzn chåmpìŏn. Thou årt thů chàssnêr ŏv thů chêrlìsh, thů chìdêr ŏv thů chànjåbl, thů chêrìshêr ŏv thů chèrfůl ånd thů chårìtåbl. Får thè år thů chåplêts ŏv chànlês chårìtì ånd thů chålìs ŏv chìldlìk chèrfůlnês. Chànj kån nŏt chànj thè: frŏm chìldhůd tŏ thů chårnêl-hous, frŏm our fêrst chìldìsh chêrpìngz tŏ thů chìlz ŏv thů chêrchyård, thou årt our chèrì, chànjlês chèftìnês.

II. SYLLABICATION.

A SYLLABLE is a word, or part of a word, uttered by a single impulse of the voice.

2. A MONOSYLLABLE is a word of *one* syllable; as, *home.*

3. A DISSYLLABLE is a word of *two* syllables; as, *home-less.*

4. A TRISYLLABLE is a word of *three* syllables; as, *con-fine-ment.*

5. A POLYSYLLABLE is a word of *four* or *more* syllables; as, *in-no-cen-cy, un-in-tel-li-gi-bil-i-ty.*

6. THE ULTIMATE is the *last* syllable of a word; as *ful*, in peace-*ful.*

7. THE PENULT, or penultimate, is the last syllable but *one* of a word; as *māk*, in peace-*mak*-er.

8. THE ANTEPENULT, or antepenultimate, is the last syllable but *two* of a word; as *ta*, in spon-*ta*-ne-ous.

9. THE PREANTEPENULT, or preantepenultimate, is the last syllable but *three* of a word; as *cab*, in vo-*cab*-u-la-ry.

FORMATION OF SYLLABLES.

A single impulse of the voice can produce but one radical or opening and vanishing or gradually diminishing movement. Since a syllable is produced by a single impulse of the voice, it follows that only such an oral element, or order of oral elements, as gives but one radical and vanish movement, can enter into its formation. As the tonics can not be uttered separately without producing this movement, but one of them can enter into a single syllable; and, as this movement is all that is essential, each of the tonics may, by itself, form a syllable. Consistently with this, we find, whenever two tonics adjoin, they always belong to separate syllables in pronunciation, as in *a-e*-ri-al, *i-o*-ta, *o-a*-sis.

Though elements can not be combined with a view to lengthen a syllable, by the addition of one tonic to another, as this would produce a new and separate impulse, yet a syllable may be lengthened by prefixing and affixing any number of

subtonics and atonics to a tonic, that do not destroy its singleness of impulse; as, *a*, *an*, *and*, *land*, *gland*, *glands*.

A tonic is usually regarded as indispensable in the formation of a syllable. A few syllables, however, are formed exclusively by subtonics. In the words bidde-*n*, rive-*n*, rhyth-*m*, schis-*m*, fic-*kle*, i-*dle*, lit-*tle*, and words of like construction, the last syllable is either pure subtonic, or a combination of subtonic and atonic. These final syllables go through the radical and vanish movement, though they are far inferior in quality, euphony, and force, to the full display of these properties on the tonics.

In combining the oral elements into syllables, students should carefully observe the following

Rules for the Formation of Syllables.

1. Initial Consonants.—The elements of consonants that commence words should be uttered distinctly, but should not be much prolonged.[1]

2. Final Consonants.—Elements that are represented by final consonants should be dwelt upon, and uttered with great distinctness; as,

He accep*ts* the ŏffice, an*d* attemp*ts* by his ac*ts* to conceal his faul*ts*.

3. When one word of a sentence ends and the next begins with the same consonant, or another that is hard to produce after it, a difficulty in utterance arises that should be obviated by *dwelling* on the final consonant, and then taking up the one at the beginning of the next word, in a second impulse of the voice, without pausing between them; as,

It will pai*n* *n*obody, if the sa*d* *d*angler *r*egai*n* *n*either *r*ope.

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[1] **Initial elements prolonged.**—On this point, Dr. Rush mentions the error of a distinguished actor, who, in order to give great force and distinctness to his articulation, dwelt on the initial letters, as marked in the following lines:

"Canst thou not *m*-inister to a *m*-ind diseased,
Pl-uck from the *m*-emory a *r*-ooted sorrow?"

Such mouthing defeats its object.

4. Final Cognates.—In uttering the elements of the final cognates, *b*, *p*, *d*, *t*, *g*, and *k*, the organs of speech should not remain closed at the several *pauses* of discourse, but should be smartly separated by a kind of *echo;* as,

I took down my hat-*t*, and put it upon my head-*d*.

5. Unaccented Syllables should be pronounced as distinctly as those which are accented: they should merely have less force of voice and less prolongation; as,

The thought*less*, help*less*, home*less* girl did not resent his rude*ness* and harsh*ness*.

Very many of the prevailing faults of articulation result from a neglect of these rules, especially the second, the third, and the last. He who gives a full and definite sound to final consonants and to unaccented vowels, if he does it without stiffness or formality, can hardly fail to articulate well.

Exercise.[1]

1. Thirty years ago, Marseilles[2] lay *b*urni*ng* in the *s*un, one day. A *bl*azi*ng* sun, upon a fierce August *d*ay, was no greate*r* *r*arity in Southern France then, than at any othe*r* time, before or since. Eve*r*y thi*ng* in Marseilles, and abou*t* Marseilles, had *st*ared at the fervid sky, and been *st*ared at in return, until a stari*ng* habi*t* had become universal there.

2. *Str*ăngers were *st*ared out of countenance by *st*ari*ng* white houses, stari*ng* white walls, stari*ng* white stree*ts*, stari*ng* tra*cts* of ari*d* roa*d*, stari*ng* hills from whi*ch* verdure was burnt away. The only thi*ng*s to be see*n* *n*ot firedly stari*ng* and glari*ng* were the vines droopi*ng* under their load of grapes. These did occasionally wi*nk* a little, as the hot air barely moved their faint leaves.

3. There was no wi*nd* *to* make a *r*ipple on the foul water within the harbor, or on the beautiful sea witho*ut*. The line of dēmarkā̆tion between the two colors, bla*ck* and blue, showed the point which the pure sea would not pass; but it lay as quiet as the abomi*n*able pool,

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[1] **Direction.**—Students will give the number and names of the syllables, in words of more than one syllable, and tell what rule for the formation of syllables each letter that appears in italics, in this exercise, is designed to illustrate.

[2] **Marseilles** (mär sālz').

with which it never mixed. Boats without awnings were too hot to touch; ships blistered at their moorings; the stones of the quays had not cooled, night or day, for months.

4. The universal stare made the eyes ache. Toward the distant line of Italian coast, indeed, it was a little relieved by light clouds of mist, slowly rising from the evaporation of the sea; but it söftened nowhere else. Far ăwāy the staring roads, deep in dust, stared from the hillside, stared from the hollow, stared from the interminable plain.

5. Far away the dusty vines overhanging wayside cottages, and the monotonous wayside avenues of parched trees without shade, drooped beneath the stare of earth and sky. So did the horses with drowsy bells, in lŏng files of carts, creeping slowly toward the interior; so did their recumbent drivers, when they were awake, which rarely happened; so did the exhausted laborers in the fields.

6. Every thing that lived or grew was oppressed by the glare; except the lizard, passing swiftly over rough stone walls, and the cicāda, chirping his dry hot chirp, like a rattle. The very dust was scorched brown, and something quivered in the atmosphere as if the air itself were panting. Blinds, shutters, curtains, awnings, were all closed and drawn to keep out the stare. Grant it but a chink or keyhole, and it shot in like a white-hot ărrōw.

7. The churches were freëst from it. To come out of the twilight of pillars and arches—dreamily dotted with winking lamps, dreamily peopled with ugly old shadows piously dozing, spitting, and begging—was to plunge into a fiery river, and swim for life to the nearest strip of shade. So, with people lounging and lying wherever shade was, with but little hum of tongues or barking of dogs, with occasional jangling of discordant church bells, and rattling of vicious drums, Marseilles, a fact to be strŏngly smelt and tasted, lay broiling in the sun one day.

III. ACCENT.

ACCENT is the peculiar force given to one or more syllables of a word. In many trisyllables and polysyllables, of two syllables accented, one is uttered with greater force than the other. The more forcible accent is called *primary*, and the less forcible, *secondary*.

The mark of acute accent [′] is employed, *first*, to indicate primary accent; *secondly*, the rising inflection (p. 44); as,

Réading, or read′ing. If thine enemy hunger′, give him bread.

The mark of grave accent [‵] is employed, *first*, to indicate secondary accent; *secondly*, that the vowel over which it is placed, with its attendant consonant, forms a separate syllable; *thirdly*, that the vowel in the unaccented syllable is not an alphabetic equivalent, but represents one of its usual oral elements; and *fourthly*, the falling inflection (p. 44); as,

Màgnificent, or mag‵nificent. A learnèd man caught that wingèd thing. Her goodnèss moved the roughèst. Away‵, thou coward‵!

The student will be required to give the office of each *mark* in the following

EXAMPLES.

1. Vèrácity first of all, and fòréver.
2. The fínèst wits have their sédimènt.
3. Hunting *men*‵, not beasts′, shall be his game.
4. Hónèst stúdènts learn the greátnèss of hùmílity.
5. A fool‵ with júdgès′; among fools′, a judge‵.
6. Costúme, mánnèrs, ríchès, cìvilizátion, have no pérmanènt ínterèst for him.—His héedlèssnèss offénds his trúèst friends.
7. In a crówdèd life, on a stage of nátions, or in the obscúrèst hámlèt, the same bléssèd élemènts óffer the same rich chóicès to each new cómer.

WORDS DISTINGUISHED BY ACCENT.

Many words, or parts of speech, having the same form, are distinguished by accent alone. Nouns and adjectives are often thus distinguished from verbs.

EXAMPLES.

1. Why does your *ab′sent* friend *absent′* himself?
2. Did he *abstract′* an *ab′stract* of your speech from the desk?
3. Note the mark of *ac′cent*, and *accent′* the right syllable.

4. Buy some *cem'ent* and *cement'* the glass.

5. *Desert'* us not in the *des'ert.*

6. If that *proj'ect* fail, he will *project'* another.

7. My *in'crease* is taken to *increase'* your wealth.

8. *Perfume'* the room with rich *per'fume.*

9. If they *reprimand'* that officer, he will not regard their *rep'rimand.*

10. If they *rebel'*, and *overthrow'* the government, even the *reb'els* can not justify the *o'verthrow.*

A few dissyllables, which are at once nouns and adjectives, are distinguished by accenting the nouns on the *first* syllable and the adjectives on the *last.* The fourth example differs.

EXAMPLES.

1. In *Au'gust*, the *august'* writer entered into a *com'pact* to prepare a *compact'* discourse.

2. *In'stinct*, not reason, rendered the herd *instinct'* with spirit.

3. Within a *min'ute* from this time, I will find a *minute'* piece of gold.

4. Her *gallant'*, the *gal'lant* captain, says, the will of that *invalid* (invalēd') is *inval'id.*

ACCENT CHANGED BY CONTRAST.

The ordinary accent of words is sometimes changed by a contrast in sense, or to express opposition of thought.

EXAMPLES.

1. He must *in'*crease, but I must *de'*crease.

2. He did not say a new *ad'*dition, but a new *e'*dition.

3. Consider well what you have done, and what you have left *un'*done.

4. I said that she will *sus'*pect the truth of the story, not that she will *ex'*pect it.

5. He that *de'*scended is also the same that *as'*cended.

6. This corruptible must put on *in'*corruption; and this mortal must put on *im'*mortality.

III.

EXPRESSION.

EXPRESSION OF SPEECH is the utterance of thought, feeling, or passion, with due significance or force. Its general divisions are EMPHASIS, SLUR, INFLECTION, MODULATION, MONOTONE, PERSONATION, PAUSES, and MEASURE AND RHYTHM OF VERSE.

Orthoëpy is the mechanical part of elocution, consisting in the discipline and use of the organs of speech and the voice for the production of the alphabetic elements and their combination into separate words. It is the basis—the subsoil, which, by the mere force of will and patient practice, may be broken and turned up to the sun, and from which spring the flowers of expression.

Expression is the *soul* of elocution. By its ever-varying and delicate combinations, and its magic and irresistible power, it wills—and the listless ear stoops with expectation; the vacant eye burns with unwonted fire; the dormant passions are aroused, and all the tender and powerful sympathies of the soul are called into vigorous exercise.

I. EMPHASIS.

EMPHASIS is the peculiar force given to one or more words of a sentence.

To give a word emphasis, means to pronounce it in a loud[1] or *forcible* manner. No peculiar tone, however, is necessary, as a word or phrase may be rendered emphatic or peculiarly significant by prolonging the vowel sounds, by a pause, or even by a whisper.

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[1] **Loudness.**—The instructor will explain to the class the fact, that *loudness* has not, of necessity, reference to *high pitch*, but to *volume* of voice, *used on the same key or pitch*, when reading or speaking.

Emphatic words are often printed in *italics;* those more emphatic, in small CAPITALS; and those that receive the greatest force, in large CAPITALS.

RULES FOR THE USE OF EMPHASIS.

1. WORDS AND PHRASES PECULIARLY SIGNIFICANT, or important in meaning, are emphatic; as,

Whence and *what* art thou, execrable shape?

2. WORDS AND PHRASES THAT CONTRAST, or point out a difference, are emphatic; as,

I did not say a *better* soldier, but an *elder*.

3. THE REPETITION of an emphatic word or phrase usually requires an *increased* force of utterance; as,

You injured my child—YOU, sir!

4. A SUCCESSION of important words or phrases usually requires a gradual increase of emphatic force, though emphasis sometimes falls on the last word of a series only; as,

His *disappointment*, his ANGUISH, his DEATH, were caused by your carelessness.

These misfortunes are the same to the poor, the ignorant, and the *weak*, as to the rich, the wise, and the *powerful*.

EXERCISES.[1]

1. *O Heaven!* he cried, my bleeding country *save!*

2. I shall know but *one* country. I was *born* an Amĕrican; I *live* an Amĕrican; I shall *die* an Amĕrican.

3. See how *beauty* is excelled by *manly grace*, and *wisdom*, which alone is truly fair.

4. He buys, he *sells*,—he STEALS, he KILLS for gold.

5. He that trusts *you*, where he should find you *lions* finds you HARES; where *foxes*, GEESE.

6. A good man loves HIMSELF too well to *lose* an estate by gaming, and his NEIGHBOR too well to *win* one.

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[1] **Direction.**—Require the student to tell which of the preceding rules is illustrated by each of the following exercises.

7. The *thunders of heaven* are sometimes heard *to roll* in the *voice of a united people.*

8. A *day*, an HOUR, of *virtuous liberty*, is worth a whŏle ETERNITY in *bondage.*

9. Let us fight for *our country*, OUR WHŎLE COUNTRY, and NOTHING BUT OUR COUNTRY.

10. If I were an *American*, as I am an *Englishman*, while a foreign troop remained in my country, I NEVER would lay down my arms—*never*, NEVER, NEVER.[1]

11. What STRŎNGER breastplate than a heart *untainted!* THRICE is he armed that hath his quarrel JUST; and he but NAKED, though locked up in STEEL, whose *conscience* with INJUSTICE is corrupted.

12. *Strike*—till the last armed foe *expires;*
STRIKE—for your altars and your fires;
STRIKE—for the green graves of your sires;
GŎD—and your *native land!*

13. Son of night, RETIRE; call thy winds, and *fly.* WHY dost thou come to my presence with thy shadowy arms? Do I FEAR thy *gloomy form*, dismal spirit of Loda? WEAK is thy shield of clouds; FEEBLE is that meteor, thy *sword.*

14. What should I say to you? Should I not say,
Hath ă DŎG *money? is it possible,*
A CUR *can lend three thousand dŭc'ats?*

15. In the prosecution of a virtuous enterprise, a *brave* man DESPISES danger and difficulty.

16. Was that country a DESERT? No: it was *cultivated* and *fertile; rich* and *populous!* Its sons were men of *genius, spirit*, and *generosity!* Its daughters were *lovely, susceptible*, and *chaste! Friendship* was its inhabitant! *Love* was its inhabitant! *Domestic affection* was its inhabitant! LIBERTY was its inhabitant!

17. Speak the speech, I pray you, as I *pronounce* it to you—trippingly on the tongue; but if you *mouth* it, as *many* of our players do, I had as liēf the town-*crier* spake my lines. Nor do not saw the air too much with your hand *thus*, but use all *gently;* for in the very tŏrrent, *tempest*, and (as I may say) WHIRLWIND of your

[1] **In order** to make the last *never* more forcible, the emphasis is produced by the falling slide, and a deep depression of the voice,—almost to a deep aspirated whisper, drawn up from the very bottom of the chest.

passion, you must acquire and begĕt ă *temperance* that will give it *smoothness.*

18. *Kind souls! What,* weep you when you but behold our Cæsar's VESTURE wounded? Look ye here! Here is HIMSELF, MARRED, as you see, by TRAITORS.

19. If there be any in this assembly, any dear friend of *Cæsar's,* to *him* I say, that *Brutus'* love to Cæsar was no less than *his.* If, then, that friend demand why Brutus rose *against* Cæsar, this is my *answer: not* that I loved *Cæsar* LESS, but that I loved *Rome* MORE. Had you rather Cæsar were *living,* and die all SLAVES, than that Cæsar were *dead,* to live all FREEMEN?

20. As Cæsar *loved* me, I *weep* for him; as he was *fortunate,* I *rejoice* at it; as he was *valiant,* I *honor* him; but as he was AMBITIOUS, I *slew* him. There is *tears* for his love, *joy* for his fortune, *honor* for his valor, and DEATH for his *ambition.*

II. SLUR.

SLUR is that smooth, gliding, subdued movement of the voice, by which those parts of a sentence of less comparative importance are rendered less impressive to the ear, and emphatic words and phrases set in strŏnger relief.

When a word or part of a sentence is *emphasized,* it is usually pronounced with a louder and more forcible effort of the voice, and is frequently prolŏnged. But when a sentence or part of a sentence is *slurred,* it must generally be read in a lower and less forcible tone of voice, more rapidly, and with all the words pronounced nearly alike.

In order to communicate clearly and forcibly the whōle signification of a passage, it must be subjected to a *rigid analysis.* It will then be found, that one paramount idea always pervades the sentence, although it may be associated with incidental statements, and qualified in every possible manner. Hence, on the proper management of slur, much of the beauty and propriety of enunciation depends, as thus the reader is enabled to bring forward the primary ideä, or more important parts, into a strŏng light, and throw other

portions into shade; thereby entirely changing the character of the sentence, and making it appear lucid, strong, and expressive.

Slur must be employed in cases of *parenthesis*, *contrast*, *repetition*, or *explanation*, where the phrase or sentence is of small comparative importance; and often when *qualification* of *time*, *place*, or *manner* is made.

The parts which are to be *slurred* in these exercises are printed in *italic letters*, the prominent ideas appear in Roman, and the more emphatic words in SMALL CAPITALS.

EXERCISES.

1. The rivulet sends forth glad sounds, and, *tripping o'er its bed of pebbly sands, or leaping down the rocks,* seems *with continuous laughter* to rejoice in its own being.

2. Ingenious boys, *who are idle,* think, *with the hare in the fable,* that, *running with* SNAILS *(so they count the rest of their schoolfellows),* they shall come soon enough to the post; *though sleeping a good while before their starting.*

3. I love Music, *when she appears in her virgin purity,* almost to adoration. But vocal music—*the dearest, sweetest thing on earth —unaccompanied with good elocution,* is like butter without salt; a garlic-eater with a perfumed handkerchief; or, rather, like a bankrupt beau—*his soft hands incased in delicate kids*—with soiled linen, and patches upon his knees.

4. No! DEAR AS FREEDOM is, *and in my heart's just estimation prized above all price,* I would much rather be MYSELF the SLAVE, and WEAR the BONDS, than fasten them on HIM.

5. The devout heart, *penetrated with large and affecting views of the immensity of the works of God, the harmony of his laws, and the extent of his beneficence,* bursts into loud and vocal expressions of praise and adoration; and *from a full and overflowing sensibility,* seeks to expand itself to the utmost limits of creation.

6. They shall hear of my VENGEANCE, that would scorn to LISTEN to the story of my WRŎNGS. The MISERABLE HIGHLAND DROVER, *bankrupt, barefooted, stripped of all, dishonored, and hunted down, because the avarice of others grasped at more than that poor all could pay,* shall BURST on them in an AWFUL CHANGE.

7. If there's a Power above us—*and that there is, all Nature cries aloud through all her works*—He must delight in virtue; and that which He delights in must be happy.

8. The soul of eloquence is the center of the human soul itself, which, *enlightened by the rays of an idea, or warmed and stirred by an impression*, flashes or bursts forth to manifest, *by some sign or other*, what it feels or sees. This it is which gives movement and life to a discourse: it is like a kindled torch, or a shuddering and vibrating nerve.

9. WHY did he pause? Why does a man's heart PALPITATE *when he is on the point of committing an* UNLAWFUL *deed?* Why does the very MURDERER, *his victim sleeping before him, and his glaring eye taking the measure of the blow*, strike WIDE of the mortal part? Because—of CONSCIENCE!

10. Ye glittering towns, *with wealth and splendor crowned;*
Ye fields, *where summer spreads profusion round;*
Ye lakes, *whose vessels catch the busy gale;*
Ye bending swains, *that dress the flowery vale;*
For me your tributary stores combine:
Creation's heir, the world, the world is mine!

11. Think
Of the bright lands *within the western main,*
Where we will build our home, *what time the seas*
Weary thy gaze;—there the broad palm-tree shades
The soft and delicate light of skies as fair
As those that slept on Eden;—Nature, there,
Like a gay spendthrift in his flush of youth,
Flings her whōle trĕasure in the lap of Time.—
On turfs, *by fairies trod,* the Eternal Flora
Spreads all her blooms; and *from a lake-like sea*
Wooes to her odorous haunts the western wind!
While, *circling round and upward from the boughs,*
Golden with fruits that lure the joyous birds,
Melody, *like a happy soul released,*
Hangs in the air, and *from invisible plumes*
Shakes sweetness down!

12. Beauty—*a living presence of the earth,*
Surpassing the most fair ideăl forms

Which craft of delicate spirits hath composed
From earth's materials—waits upon my steps ;
Pitches her tents before me *as I move*,
An hourly neighbor. Paradise, and groves
Elysian, Fortunate Fields—*like those of old*
Sought in the Atlantic main—why should they be
A history only of departed things,
Or a mere fiction of what never was ?
For the discerning intellect of man,
When wedded to this goodly universe
In love and holy passion, should find these
A simple produce of the common day.

13. How beautiful this night! The balmiest sigh,
Which vernal zephyrs breathe in evening's ear,
Were discord to the speaking quietude
That wraps this moveless scene. Heaven's ĕbon vault,
Studded with stars unutterably bright,
Through which the moon's unclouded grandeur rolls,
Seems like a canopy which love has spread
To curtain her sleeping world. Yŏn gentle hills,
Robed in a garment of untrodden snow;
Yon darksome rocks, *whence icicles depend*,—
So stainless, that their white and glittering spires
Tinge not the moon's pure beam ; yon castled steep,
Whose banner hangeth o'er the time-worn tower
So idly, that rapt fancy deemeth it
A metaphor of peace ;—all form a scene
Where musing solitude might love to lift
Her soul above this sphere of earthliness ;
Where silence, *undisturbed*, might watch alone,
So cold, so bright, so still.

III. INFLECTIONS.

INFLECTIONS are the bends or slides of the voice, used in reading and speaking.

Inflection, or the slide, is one of the most important divisions of elocution, because all speech is made up of slides, and

because the right or wrŏng formation of these gives a pervading character to the whōle delivery. It is to the graceful formation of the slides that we are chiefly indebted for that easy and refined utterance which prevails in polished society; while the coarse and rustic tones of the vulgar are commonly owing to some early and erroneous habit in this respect. Most of the schoolboy faults in delivery, such as drawling, whining, and a monotonous singing sound, result from a wrŏng formation of the slide, and may be corrected by a proper course of practice on this element of speech.

A slide consists of two parts, viz.: the *radical*, or opening sound, and the *vanish*, or gradual diminution of force, until the sound is lŏst in silence. Three things are necessary to the perfect formation of a slide.

1st. The opening sound must be struck with a *full* and *lively* impulse of voice.

2d. The diminution of force must be regular and ēquable—not more rapid in one part than another, but naturally and gracefully declining to the last.

3d. The final *vanish* must be delicately formed, without being abrupt on the one hand, or too much prolonged on the other.

Thus, a *full opening*, a *gradual decrease*, and a *delicate termination*, are requisite to the perfect formation of a slide.

There are three inflections or slides of the voice: the Rising Inflection, the Falling Inflection, and the Circumflex. A mark inclining to the right ′ is sometimes used to indicate the Rising Inflection; a mark inclining to the left, ‵ the Falling Inflection. When the Circumflex commences with a *rising* and ends with a *falling* slide of the voice, it is indicated thus, ⌢; but when it commences with a *falling* and ends with a *rising* slide, it is indicated thus, ⌣, which the pupil will perceive is the same mark inverted.

Though each of the above marks always indicates an inflection of the same *kind*, yet the slides differ greatly in the *degree*, or *extent of their rise or fall*. In some, the voice has a very slight, and in others, a very marked upward or down-

ward movement, depending on the *nature* of what is expressed. We do not give *definite* rules touching these shades of difference in the *degree* of inflection, as they would rather perplex than aid the learner. In a few examples, however, this difference is indicated by the use of *italics* and CAPITAL LETTERS.

1. THE RISING INFLECTION is the upward bend or slide of the voice; as, Do you love your *home*'?

2. THE FALLING INFLECTION is the downward bend or slide of the voice; as, When will you go *home*`?

The *rising* inflection carries the voice upward *from the general pitch*, and suspends it on the highest tone required; while the *falling* inflection commences *above* the *general pitch*, and falls down to it; as, Did you say or At the end, or final close, of a declarative sentence, when the falling slide commences on the *general pitch*, and falls below the key, it is sometimes called the *Cadence*, or falling slide of termination; as, God is

4. THE CIRCUMFLEX is the union of the inflections of the voice on the same syllable or word, either commencing with the *rising* and ending with the *falling*, or commencing with the *falling* and ending with the *rising*, thus producing a slight wave of the voice; as, Mother, *you* have *my* father much offended.

RULES FOR THE USE OF INFLECTIONS.

1. DIRECT QUESTIONS, or those that can be answered by *yes* or *no*, usually require the *rising* inflection; but their answers, the *falling;* as,

Has any one sailed around the earth'? Yes`, Captain Cook`.

EXCEPTIONS.—The *falling* inflection is required when the direct question becomes an earnest appeal, and the answer is anticipated; and when a direct question, not at first understood, is repeated with marked emphasis; as,

Will\ her love survive your neglect\ ? and *may*\ not you expect the sneers, both of your wife\, and of her parents\ ?

Do you reside in the city'? What did you say, sir'? Do you reside in the *city*\ ?

2. INDIRECT QUESTIONS, or those that can not be answered by *yes* or *no*, usually require the *falling* inflection, and their answers the same; as,

Who said, "A wise man is never less alone than when he is alone\ ?" Swift\.

EXCEPTIONS.—The *rising* inflection is required when an indirect question is used to ask a repetition of what was not at first understood; and when the *answers* to questions, whether direct or indirect, are given in an indifferent or careless manner; as,

Where did you say'? Shall I tell your enemy'? As you please'!

3. QUESTIONS, WORDS, AND CLAUSES, CONNECTED BY THE DISJUNCTIVE *OR*, usually require the *rising* inflection before, and the *falling* after it; though, when *or* is used *conjunctively*, it takes the rising inflection *after*, as well as *before* it; as,

Does he deserve *praise'*, or *blame*\ ? Can youth', or health', or strength', or honor', or pleasure', satisfy the soul'?

4. WHEN WORDS OR CLAUSES ARE CONTRASTED OR COMPARED, the first part usually has the *rising*, and the last the *falling* inflection; though, when one side of the contrast is *affirmed*, and the other *denied*, generally the latter has the *rising* inflection, in whatever order they occur; as,

I have seen the effects of *love'* and *hatred*\, *joy'* and *grief*\, *hope'* and *despair*\. This book is not *mine'*, but *yours*\. I come to *bury*\ Cæsar, not to *praise'* him.

5. FAMILIAR ADDRESS, and the pause of suspension, denoting condition, supposition, or incompleteness, usually require the *rising* inflection; as,

Soldiers', friends', Americans', our country must be free.

If thine enemy hunger', give him bread to eat.

6. THE LANGUAGE OF CONCESSION, politeness, admiration, entreaty, and tender emotions, usually requires the *rising* inflection; as,

Your remark is true′: the manners of this country have not all the desirable ease and freedom′.

I pray′ thee remember′, I have done thee′ worthy service′; told thee no lies′, made no mistakes′; served without grudge′ or grumbling‵.

7. THE END OF A SENTENCE that expresses completeness, conclusion, or result, usually requires the falling slide of termination, which commences on the general pitch and falls below it; as, The rose is beauti*fūl*.

8. AT EACH COMPLETE TERMINATION OF THOUGHT, before the close of a sentence, the *falling* inflection is usually required; though, when several pauses occur, the last but one generally has the *rising* inflection; as,

Every human being has the idea of duty‵; and to unfold this idea is the end for which life was given him.

The rock crumbles‵; the trees fall‵; the leaves fade′, and the grass withers.

9. THE LANGUAGE OF COMMAND, rebuke, contempt, exclamation, and terror, usually requires the *falling* inflection; as,

Thou slave‵, thou wretch‵, thou coward‵! Away‵ from my sight‵!

10. THE LAST MEMBER OF A COMMENCING SERIES, and the last but one of a *concluding* series, usually require the rising inflection; and all others the *falling;* as,

A good disposition‵, virtuous principles‵, a liberal education‵, and industrious *habits′*, are passports to happiness and honor.

These reward a good disposition‵, virtuous principles‵, a liberal *education′*, and industrious habits.

11. THE CIRCUMFLEX is used in language of irony, sarcasm, derision, condition, and contrast; as,

Was the hope *drunk′*,
Wherein you dressed yourself′? hath it *slept′* since′?
And wakes it *now*, to look so *green* and *pale*
At what it did so freely′?

EXERCISES.

1. Will you forsake us′ ? and will you favor us no more′ ?

2. *Are*‵ you, my dear sir, willing to forgive‵ ?

3. Where did you find those young birds‵ ? In the meadow‵. *Where* did you say′ ?

4. Does that beautiful lady deserve praise′, or blame‵ ?

5. Is a candle brought to be put under a bushel′, or under a bed′ ?

6. If you seek to make one rich, study not to *increase*‵ his *stores*′, but to *diminish*′ his desires‵.

7. Presumptuous man ! the gods‵ take care of Cato′ !

8. When reason‵ is against′ a man, *he*′ will be against *reason*‵.

9. Thanks to the gods′ ! my boy has done his duty‵.

10. O Rome′ ! O my country′ ! how art thou fallen‵ !

11. Faith′, hope‵, and charity′, are cardinal virtues.

12. Hunting *men*‵, not *beasts*′, shall be his game.

13. Can the great statesman′, skilled in deep design′,
Protract but for a day precarious breath′ ?—
Can the tuned follower of the sacred Nine
Soothe′, with his melody′, insatiate Death′ ?

14. Alas‵ ! what *need*‵ you be so boisterous rough′;
I will not struggle′, I will stand stone still‵ !

15. Fire′ and water‵, oil′ and vinegar‵, heat′ and cold‵, light‵ and darkness′, are not more opposed to each other, than is honesty‵ to fraud′, or vice′ to virtue‵.

16. For I am persuaded that neither death′, nor life‵—nor angels′, nor principalities′, nor powers‵—nor things present′, nor things′ to come‵—nor height′, nor depth‵, nor any other‵ creature′—shall be able to separate us from the love of God.

17. All the circumstances′ and ages‵ of men, poverty′, riches′, youth′, old age‵—all the dispositions′ and passions‵, melancholy′, love′, grief‵, contentment′—are capable of being personified in poetry with great propriety.

18. Hath a *dog* money′ ? Is it possible a *cur* can lend three thousand ducats′ ?

19. You meant no harm ; oh, no ! your thoughts are innocent ; you have nothing to hide ; your breast is pure, stainless, all truth.

20. If thou dost slander′ *her*, and *torture*‵ *me*—NEVER‵ PRAY‵ MORE‵.

IV. MODULATION.

MODULATION is the act of varying the voice in reading and speaking. Its general divisions are, PITCH, FORCE, QUALITY, and RATE.

The four general divisions, or modes of vocal sound, presented in this section, are properly the *elements* of Expression; as, by the combination of the different forms and varieties of these modes, Emphasis, Slur, Monotone, and other divisions of Expression, are produced.

PITCH.

PITCH[1] refers to the *key-note* of the voice—its general degree of elevation or depression, in reading and speaking. We mark three general distinctions of Pitch: HIGH, MODERATE, and LOW.

I. HIGH PITCH is that which is heard in calling to a person at a distance. It is used in expressing elevated and joyous feelings and strong emotion; as,

1. Go ring the bells, and fire the guns,
   And fling the starry banners out;
   Shout "Freedom!" till your lisping ones
   Give back their cradle shout.

2. If I may trust the flattering truth of sleep,
   My dreams presage some joyful news at hand;
   My bosom's lord sits lightly on his throne,
   And all this day an unaccustomed spirit
   Lifts me above the ground with cheerful thoughts.

3. First came renownèd Warwick,
   Who cried aloud, "*What scourge for perjury*

[1] **Exercise on Pitch.**—For a general exercise on Pitch, select a sentence, and deliver it on as low a key as possible; then repeat it, gradually elevating the pitch, until the top of the voice shall have been reached; when the exercise may be reversed. So valuable is this exercise, that it should be repeated as often as possible.

Can this dark monarchy afford false Clarence?"
And so he vanished. Then came wandering by
A shadōw like an ăngel, with bright hair
Dabbled in blood; and he shrieked out, aloud,—
CLARENCE *is come—false, fleeting, perjured Clarence;*
SEIZE *on him, ye furies, take him to your torments."*

II. MODERATE PITCH is that which is heard in common conversation and description, and in moral reflection, or calm reasoning; as,

1. The mountains look on Marathon,
And Marathon looks on the sea;
And musing there an hour alone,
I thought that Greece might still be free;
For, standing on the Persian's grave,
I could not deem myself a slave.

2. Sometimes we see a cloud that's dragonish;
A vapor, sometime, like a bear, or lion,
A towered citadel, or pendent rock,
A forkèd mountain, or blue promontory,
With trees upon it, that nod unto the world,
And mock our eyes with air; thou hast seen these signs;
They are black Vesper's pāgeants.
That which is now a horse, even with a thought,
The rack dislimns; and makes it indistinct
As water is in water.

3. As a young Lobster roamed about,
Itself and mother being out,
Their eyes at the same moment fell
On a boiled lobster's scarlet shell.
"Look," said the younger; "is it true
That we might wear so bright a hue?
No cŏral, if I trust mine eye,
Can with its startling brilliance vie;
While you and I must be content
A dingy aspect to present."
"Proud, heedless fool!" the parent cried;
"Know'st thou the penalty of pride?

The tawdry finery you wish,
Has ruined this unhappy fish.
The hue so much by you desired,
By his destruction was acquired—
So be contented with your lot,
Nor seek to change by going to pot."

III. Low PITCH is that which is heard when the voice falls below the common speaking key. It is used in expressing reverence, awe, sublimity, and tender emotions; as,

1. 'Tis midnight's holy hour, and silence now
Is brooding, like a gentle spirit, o'er
The still and pulseless world. Hark! on the winds
The bells' deep tones are swelling;—'tis the knell
Of the departed year. No funeral train
Is sweeping past, yĕt, on the stream and wood,
With melancholy light, the moonbeams rest,
Like a pale, spotless shroud; the air is stirred
As by a mourner's sigh; and on yŏn cloud,
That floats so still and placidly through heaven,
The spirits of the seasons seem to stand.

2. Sŏftly woo away her breath,
Gentle Death!
Let her leave thee with no strife,
Tender, mournful, murmuring Life!
She hath seen her happy day:
She hath had her bud and blossom:
Now she pales and sinks away,
Earth, into thy gentle bosom!

3. Oh! now forever,
Farewell the tranquil mind! farewell content!
Farewell the plumèd troop, and the big wars,
That make ambition virtue! Oh, farewell!
Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious war!

And oh, you mortal engines, whose rude throats
The immortal Jove's dread clamors counterfeit,
Farewell! Othello's occupation's gone!

FORCE.

FORCE[1] is the volume or loudness of voice, used on the same key or pitch, when reading or speaking.

Though the degrees of Force are numerous, varying from a sŏft whisper to a shout, yet they may be considered as three: LOUD, MODERATE, and GENTLE.

I. LOUD FORCE is used in strŏng, but suppressed passions, and in emotions of sŏrrōw, grief, respect, veneration, dignity, apathy, and contrition; as,

1. How like a *fawning publican* he looks!
I *hate* him, for that he is a *Christian.*
If I but cătch him once upon the hip,
I will feed fat the ăncient grudge I bear him.

2. Slōwly and sadly we lāid him down,
From the field of his fāme fresh and gōry;
We carved not a line, and we rāised not a stōne,
But we left him ălōne in his glōry!

3. O thou that, with surpassing glory crowned,
Look'st from thy sole dominion, like the Gŏd
Of this new world; at whose sight all the stars
Hide their diminished heads; to thee I call,
But with no friendly voice, and add thy name,
O SUN, to tell thee how I hate thy beams,
That bring to my remembrance from what state
I fell, how glōrious once above thy sphere;
Till pride and worse ambition threw me down,
Warring in heaven against heaven's matchless King.

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[1] **Exercise on Force.**—For a general exercise on Force, select a sentence, and deliver it on a given key, with voice just sufficient to be heard; then gradually increase the quantity, until the whŏle power of the voice is brought into play. Reverse the prŏcess, without change of key, ending with a whisper. This exercise is so valuable, that it can not be too frequently repeated.

II. MODERATE FORCE, or a medium degree of loudness, is used in ordinary assertion, narration, and description; as,

1. What is the blooming tincture of the skin,
To peace of mind and harmony within?
What the bright sparkling of the finest eye,
To the sŏft soothing of a calm reply?
Can comeliness of form, or shape, or air,
With comeliness of words or deeds compare?
No! those at first the unwary heart may gain,
But these, these only, can the heart retain.

2. I have seen
A curious child, who dwelt upon a tract
Of inland ground, applying to his ear
The convolutions of a smooth-lipped shell:
To which, in silence hushed, his vĕry soul
Listened intensely;—and his countenance soon
Brightened with joy; for murmurings from within
Were heard, sonōrous cadences! whereby,
To his belief, the monitor expressed
Mysterious union with its native sea.
Even such a shell the universe itself
Is to the ear of Faith.

In the delivery of the following selection from TENNYSON, which is one of the purest and most exquisite of all poëms, the degree of force is between the loud and the moderate.

THE DAYS THAT ARE NO MORE.

Tears, idle tears! I know not what they mean,
Tears, from the depth of some dĭvīne despair,
Rise in the heart, and găther to the eyes,
In looking on the happy Autumn fields,
And thinking of the days that are no more.

Fresh as the first beam glittering on a sail
That brings our friends up from the under world;
Sad as the last which reddens over one
That sinks with all we love below the verge:
So sad, so fresh, the days that are no more.

Ah, sad and strange as in dark summer dawns
The earliest pipe of half-awakened birds
To dying ears, when unto dying eyes
The casement slowly grows a glimmering square :
So sad, so strange, the days that are no more.

Dear as remembered kisses after death,
And sweet as those by hopeless fancy feigned
On lips that are for others ; deep as love,
Deep as first love, and wild with all regrets,
O Death in Life ! the days that are no more.

III. GENTLE FORCE, or a slight degree of loudness, is used to express caution, fear, secrecy, and tender emotions ; as,

1. Heard ye the whisper of the breeze,
As sŏftly it murmured by,
Amid the shadowy fŏrest trees ?
It tells, with meaning sigh,
Of the bowers of bliss on that viewless shōre,
Where the weary spirit shall sin no mōre.

2. They are sleeping ! Who are sleeping ?
Pause a moment—sŏftly tread ;
Anxious friends are fondly keeping
Vigils by the sleeper's bed !
Other hopes have all forsaken ;
One remains—that slumber deep :
Speak not, lest the slumberer waken
From that sweet, that saving sleep.

QUALITY.

QUALITY has reference to the kinds of tone used in reading and speaking. They are the PURE TONE, the OROTUND, the ASPIRATED, the GUTTURAL, and the TREMBLING.

I. THE PURE TONE is a clear, smooth, round, flowing sound, accompanied with moderate pitch ; and is used to express peace, cheerfulness, joy, and love ; as,

1. Methinks I love all common things—
The common air, the common flower;
The dear, kind, common thought, that springs
From hearts that have no other dower,
No other wealth, no other power,
Save love; and will not that repāy
For all else fortune tears awāy?

2. It is the hour, when from the boughs
The nightingale's high note is heard;
It is the hour when lovers' vows
Seem sweet in every whispered word;
And gentle winds, and waters near,
Make music to the lonely ear.
Each flower the dews have lightly wet,
And in the sky the stars are met,
And on the wave is deeper blue,
And on the leaf a browner hue,
And in the heaven that clear obscure,
So sŏftly dark, and darkly pure,
Which follows the decline of day,
As twilight melts beneath the moon away.

The Pure Tone approaches nearly to the Orotund in the delivery of TENNYSON'S celebrated

BUGLE SONG.

The splendor falls on castle walls,
And snowy summits old in stōry;
The lŏng light shakes acrŏss the lakes,
And the wild cataract leaps in glōry.
Blow, bugle, blow! set the wild echoes flying:
Blow, bugle; answer, echoes—dying, dying, dying!

O hark, O hear! how thin and clear,
And thinner, clearer, further going!
O sweet and far, from cliff and scar,
The horns of Elfland faintly blowing!
Blow! let us hear the purple glens replying:
Blow, bugle; answer, echoes—dying, dying, dying!

O love, they die in yon rich sky;
They faint on hill, or field, or river:
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle, blow! set the wild echoes flying,
And answer, echoes, answer—dying, dying, dying!

II. The Orotund is the Pure Tone deepened, enlarged, and intensified. It is used in all energetic and vehement forms of expression, and in giving utterance to grand and sublime emotions; as,

1. *Strike*—till the last armed foe *expires;*
Strike—for your *altars* and your fires;
STRIKE—for the green graves of your sires;
God—and your *native land!*

2. The sky is changed! and such a change! O Night,
And Storm, and Darkness, ye are wondrous strŏng,
Yĕt lovely in your strength, as is the light
Of a dark eye in woman! Far alŏng,
From peak to peak, the rattling crags among,
Leaps the live thunder!—not from one lone cloud,
But every mountain now hath found a tongue;
And Jura answers, through her misty shroud,
Back to the joyous Alps, who call to her aloud!

III. The Aspirated Tone is an expulsion of the breath more or less strong, the words being spoken in a whisper. It is used to express amazement, fear, terror, horror, revenge, and remorse; as,

1. The ancient Earl, with stately grace,
Would Clara on her palfrey place,
And whisper, in an under-tone,
"*Let the hawk stoop, his prey is flown.*"

2. How ill this taper burns!
Ha! who comes here?
Cold drops of sweat hang on my trembling flesh,
My blood grows *chilly*, and I *freeze with horror!*

IV. The Guttural is a deep under-tone, used to express hatred, contempt, and loathing. It usually occurs on the emphatic words; as,

1. Thou *slave*, thou *wretch*, thou *coward!*
Thou cold-blooded *slave!*
Thou wear a lion's hide?
Doff it, for *shame*, and hang
A *calf-skin* on those recreant limbs.

2. Thou stand'st at length before me undisguised,
Of all earth's grŏveling crew the most accursed!
Thou worm! thou viper!—to thy native earth
Return! Away! Thou art too base for man
To tread upon. Thou scum! thou reptile!

V. The Tremulous Tone, or tremor, consists of a tremulous iteration, or a number of impulses of sound of the least assignable duration. It is used in excessive grief, pity, plaintiveness, and tenderness; in an intense degree of suppressed excitement, or satisfaction; and when the voice is enfeebled by age.

The Tremulous Tone should not be applied throughout the whŏle of an extended passage, but only on selected emphatic words, as otherwise the effect would be monotonous. In the second of the following examples, where the tremor of age is supposed to be joined with that of supplicating distress, the tremulous tone may be applied to every emphatic syllable capable of prolongation, which is the case with all except those of *pity* and *shortest;* but even these may receive it in a limited degree.

1. *O love,* re*main!* It is not yet *near day!*
It was the nightin*gale,* and not the *lark,*
That pierced the fearful hollow of thine ear;
Nightly she sings in yon pomegranate-tree.
Be*lieve* me, love, it was the nightingale.

2. *Pity the sorrows of a poor old man,*
Whose trembling limbs have borne him to your door,
Whose days are dwindled to the shortest span:
O give relief, and Heaven will bless your store.

RATE.

RATE[1] refers to movement, and is QUICK, MODERATE, or SLOW.

I. QUICK RATE is used to express joy, mirth, confusion, violent anger, and sudden fear; as,

1. The lake has burst! The lake has burst!
Down through the chasms the wild waves flee:
They gallop alŏng, with a roaring sŏng,
Away to the eager awaiting sea!

2. And there was mounting in hot haste: the steed,
The mustering squadron, and the clattering car
Went pouring forward with impetuous speed,
And swiftly forming in the ranks of war.

II. MODERATE RATE is used in ordinary assertion, narration, and description; in cheerfulness, and the gentler forms of the emotions; as,

1. When the sun walks upon the blue sea-waters,
Smiling the shadōws from yŏn purple hills,
We pace this shōre,—I and my brother here,
Good Gerald. We arise with the shrill lark,
And bōth unbind our brows from sullen dreams;
And then doth my dear brother, who hath worn
His cheek all pallid with perpetual thought,
Enrich me with sweet words; and ŏft a smile
Will stray amidst his lessons, as he marks
New wonder paint my cheek, or fondly reads,
Upon the burning page of my black eyes,
The truth reflected which he casts on me.

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[1] **Exercise on Rate.**—For a general exercise, select a sentence, and deliver it as slow as may be possible without drawling. Repeat the sentence with a slight increase of rate, until you shall have reached a rapidity of utterance at which distinct articulation ceases. Having done this, reverse the prŏcess, repeating slower and slower. This exercise will enable pupils to acquire the ability to increase and diminish rate at plĕasure, which is one of the most important elements of good reading and speaking.

2. I have sinuous shells of pearly hue
Within, and they that luster have imbibed
In the sun's palace-pōrch, where, when unyoked,
His chariot-wheel stands midway in the wave :
Shake one and it awakens, then apply
Its polished lips to your attentive ear,
And it remembers its august abodes,
And murmurs as the ocean murmurs there.

III. SLOW RATE is used to express grandeur, vastness, pathos, solemnity, adoration, horror, and consternation ; as,

1. The curfew tolls the knell of parting day ;
The lowing herd winds slowly o'er the lea ;
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

2. Roll on, thou deep and dark-blue ocean—roll !
Ten thousand fleets sweep over thee in vain :
Man marks the earth with ruin—his control
Stops with the shore ;—upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadōw of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncŏffined, and unknown.

3. O thou Eternal One ! whose presence bright
All space doth occupy, all motion guide ;
Unchanged through time's all-devastating flight ;
Thou only Gŏd ! There is no God beside !
Being above all beings ! Mighty One,
Whom none can comprehend and none explōre !
Who fill'st existence with Thyself alone—
Embracing all, supporting, ruling ō'er—
Being whom we call GOD, and know no mōre !

V. MONOTONE

MONOTONE consists of a degree of *sameness of sound*, or tone, in a number of successive words or syllables.

It is very seldom the case that a *perfect* sameness is to be observed in reading any passage or sentence. But very little variety of tone, or, in other words, the MONOTONE, is to be used in reading either prose or verse which contains elevated descriptions, or emotions of solemnity, sublimity, or reverence. The monotone usually requires a low tone of the voice, loud or prolŏnged force, and a slow rate of utterance. It is this tone only, that can present the conditions of the *supernatural* and the *ghostly*.

The sign of monotone is a horizontal line over the words to be spoken without inflection.

EXERCISES.

1. Lord, thou hast been our dwelling-place in all generations'. Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to everlasting, Thou art God'.

2. Then the earth shook and trembled'; the foundations, also, of the hills moved, and were shaken', because he was wroth'. There went up a smoke out of his nostrils, and fire out of his mouth devoured'. He bowed the heavens, also, and came down, and darkness was under his feet'; and he rode upon a cherub, and did fly'; yea, he did fly upon the wings of the wind'.

3. Man dieth, and wasteth away': yea, man giveth up the ghost', and where is he'? As the waters fail from the sea, and the flood decayeth and drieth up', so man lieth down, and riseth not'; till the heavens be no more, they shall not awake', nor be raised out of their sleep'.

4. High on a throne of royal state, which far
Outshone the wealth of Ormus or of Ind,
Or where the gorgeous East, with richest hand,
Showers on her kings barbaric pearl and gold',
Satan exalted sat'!
How reverend is the face of this tall pile,
Whose ancient pillars rear their marble heads,
To bear aloft its arched and ponderous roof,
By its own weight made steadfast and immovable',
Looking tranquillity'! It strikes an awe
And terror on my aching sight': the tombs
And monumental caves of death look cold,
And shoot a chillness' to my trembling heart'.

6. Our revels are now ended: these our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air;
And like the baseless fabric of this vision',
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself'—
Yea, all which it inherit', shall dissolve',
And, like this unsubstantial pageant, faded'—
Leave' not a rack' behind'.

7. In thoughts from the visions of the night, when deep sleep falleth on men, fear came upon me, and trembling, which made all my bones to shake'. Then a spirit passed before my face': the hair of my flesh stood up'. It stood still, but I could not discern the form thereof': an image was before mine eyes': there was silence, and I heard a voice saying, Shall mortal man be more just than God'? Shall a man be more pure than his Maker'?

8. I am thy father's spirit;
Doomed for a certain term to walk the night,
And, for the day confined to fast in fires,
Till the foul crimes, done in my days of nature,
Are burnt and purged away\. But that I am forbid
To tell the secrets of my prison-house,
I could a tale unfold′, whose lightest word
Would harrow up thy soul\; freeze thy young blood\;
Make thy two eyes, like stars, start from their spheres\;
Thy knotted and combined locks to part\,
And each particular hair to stand on end′,
Like quills upon the fretful porcupine\:
But this eternal blazon must not be
To ears of flesh and blood\:—List\,—list′,—Ô list\!—
If thou didst ever thy dear father love′,
Revenge his foul and most unnatural murder\.

VI. PERSONATION.

PERSONATION consists of those modulations or changes of the voice necessary to represent two or more persons as speaking.

This principle of expression, upon the correct application of which much of the beauty and efficiency of delivery depends, is employed in reading dialogues and other pieces of a conversational nature. The student should exercise his discrimination and ingenuity in studying the characters of persons to be represented,—fully informing himself with regard to their temperament and peculiarities, as well as [illegible]ondition and feelings at the time,—and so modulate [illegible] as best to personate them.

EXERCISE.

He. Dost thou love wandering? Whither wouldst thou go?
Dream'st thou, sweet daughter, of a land more fair?
Dost thou not love these āye-blue streams that flow?
These spicy fŏrests? and this golden air?

She. Oh, yes, I love the woods, and streams, so gay;
And more than all, O father, I love *thee;*
Yet would I fain be wandering—far away,
Where such things never were, nor e'er shall be.

He. Speak, mine own daughter with the sun-bright locks!
To what pale, banished region wouldst thou roam?
She. O father, let us find our frozen rocks!
Let's seek that country of all countries—HOME!

He. Seest thou these ŏrange flowers? this palm that rears
Its head up toward heaven's blue and cloudless dome?
She. I dream, I dream; mine eyes are hid in tears;
My heart is wandering round our ăncient home.

He. Why, then, we'll go. Farewell, ye tender skies,
Who sheltered us, when we were fŏrced to roam!
She. On, on! Let's pass the swallow as he flies!
Farewell, kind land! Now, father, *now*—FOR HOME!

For further exercises in Personation, the student is referred to the selections entitled LADY CLARE, MAUD MULLER, and THE ROSE AND THE GAUNTLET.

VII. PAUSES.

PAUSES are suspensions of the voice in reading and speaking, used to mark expectation and uncertainty, and to give effect to expression. Pauses are often more eloquent than words. They differ greatly in their frequency and their length. In lively conversation and rapid argument, they are comparatively few and short. In serious, dignified, and pathetic speaking, they are far more numerous, and more prolonged.

The pause is marked thus ⌙, in the following illustrations and exercises.

Rules for the Use of Pauses.

1. Nominatives.—A pause is required after a *compound nominative*, in all cases; and after a nominative consisting of a single word, when it is either *emphatic*, or is the leading subject of discourse; as,

Joy and sŏrrōw ⌙ move him not. No people ⌙ can claim him. No country ⌙ can appropriate him.

2. Words in Apposition.—A pause is required after words which are in *apposition with*, or *opposition to*, each other; as,

Solomon ⌙ the son of David ⌙ was king of Israel. False delicacy is affectation ⌙ not politeness.

3. A Transition.—A pause is required after *but*, *hence*, and other words denoting a marked transition, when they stand at the beginning of a sentence; as,

But ⌙ it was reserved for Arnold ⌙ to blend all these bad qualities into one. Hence ⌙ Solomon calls the fear of the Lord ⌙ the beginning of wisdom.

4. Conjunctions and Relatives.—A pause is required before *that*, when a conjunction or relative, and the relatives *who*, *which*, *what;* together with *when*, *whence*, and other adverbs of time and place, which involve the idea of a relative; as,

He went to school ⌙ that he might become wise. This is the man ⌙ that loves me. We were present ⌙ when La Fayette embarked at Havre for New York.

5. The Infinitive.—A pause is required before the *infinitive mood*, when governed by another verb, or separated by an intervening clause from the word which governs it; as,

He has gŏne ⌙ to convey the news. He smote me with a rod ⌙ to please my enemy.

6. In cases of Ellipsis, a pause is required where one or more words are omitted; as,

So goes the world; if ⌙| wealthy, you may call this ⌙| friend, that ⌙| brother.—A poor fellow ⌙| witty and wise, entered the room. He walked on this side ⌙| and then on that ⌙| he tried to introduce a social chat; but some ⌙| formally and freezingly replied ⌙| and some ⌙| said by their silence, ⌙| better stay at home.

7. QUALIFYING CLAUSES.—Pauses are used to set off *qualifying clauses* by themselves; to separate *qualifying terms* from each other, when a number of them refer to the same word; and when an adjective follows its noun; as,

The rivulet sends forth glad sounds, and ⌙| *tripping o'er its bed of pebbly sands, or leaping down the rocks* ⌙| seems ⌙| *with continuous laughter* ⌙| to rejoice in its own being. He had a mind ⌙| deep ⌙| active ⌙| well stored with knowledge.

These rules, though important, if properly applied, are by no means complete; nor can any be invented which shall meet all the cases that arise in the complicated relations of thought. A good reader or speaker pauses, on an average, at every fifth or sixth word, and in many cases much more frequently. His only guide, in many instances, is a discriminating taste in grouping ideas, and separating by pauses those which are less intimately allied. In doing this, he will often use what may be called

SUSPENSIVE QUANTITY.

SUSPENSIVE QUANTITY means prolonging the end of a word, without actually pausing after it; and thus suspending, without wholly interrupting the progress of sound.

The prolongation on the last syllable of a word, or Suspensive Quantity, is indicated thus ¯, in the following examples. It is used chiefly for three purposes:

1st. To prevent too frequent a recurrence of pauses; as,

Her lover¯sinks—she sheds no ill-timed tear;
Her chief¯is slain—she fills his fatal post;
Her fellows¯flee—she checks their base career;
The foe¯retires—she heads the rallying host.

2d. To produce a slighter disjunction than would be made by a pause; and thus at once to separate and unite; as,

Would you kill ‾ your friend and benefactor? Would you practice hypocrisy ‾ and smile in his face, while your conspiracy is ripening?

3d. To break up the current of sound into small portions, which can be easily managed by the speaker, without the abruptness which would result from pausing wherever this relief was needed; and to give ease in speaking; as,

1. Warms ‾ in the sun, refreshes ‾ in the breeze,
Glows ‾ in the stars, and blossoms ‾ in the trees;
Lives ‾ through all life, extends ‾ through all extent,
Spreads ‾ undivided, operates ‾ unspent.

2. That lame ‾ man, by the field ‾ tent, is untainted ‾ with the crime of blood, and free ‾ from any stain of treason.

General Rule.

Whenever a preposition is followed by as many as three or four words which depend upon it, the word preceding the preposition will either have suspensive quantity, or else a pause; as,

He is the pride ‾ of the whole country.

Require students to tell which of the preceding rules or principles is illustrated, wherever a mark, representing the pause or suspensive quantity, is introduced in the following

Exercise.

1. It matters very little ⌙ what immediate ‾ spot ⌙ may have been the birth-place ‾ of such a man as Washington. *No* people ⌙ can claim ⌙ ⌙ no country ⌙ can appropriate him. The boon ‾ of Providence to the human race ⌙ his fame ⌙ is eternity ⌙ ⌙ and his dwelling-place ⌙ creation.

2. Though it was the defeat ⌙ of our arms ⌙ and the disgrace ⌙ of our policy ⌙ ⌙ I almost bless ‾ the convulsion ⌙ in which he had his origin. If the heavens thundered ⌙ and the earth ‾ rocked ⌙ ⌙ yet ⌙

when the storm passed ⌙| how pure ¯ was the climate ⌙| that it cleared ⌙⌙| how bright ⌙| in the brow of the firmament ⌙| was the planet ⌙| which it revealed to us !

3. In the production of Washington ⌙| it does really appear ⌙| as if nature ⌙| was endeavoring to improve ¯ upon herself ⌙⌙| and that all the virtues ¯ of the ānċient world ⌙| were but so many *studies* ⌙| preparatory ¯ to the pātriot of the new. Individual ¯ instances ⌙| no doubt there were ⌙| splendid exemplifications ⌙| of some single qualification. Cæsar ⌙| was merciful ⌙⌙| Scipio ⌙| was continent ⌙⌙| Hannibal ⌙| was patient. But ⌙| it was reserved for Washington ⌙| to blend ¯ them all in one ⌙⌙| and like the lovely masterpiece ¯ of the Grecian artist ⌙| to exhibit ⌙| in one glow ¯ of associated beauty ⌙| the pride ¯ of every model ⌙| and the perfection ¯ of every master.

4. As a general ⌙⌙| he marshaled the peasant ⌙| into a veteran ⌙⌙| and supplied by discipline ⌙| the absence of experience. As a statesman ⌙⌙| he enlarged the policy of the cabinet ⌙| into the most comprehensive system ¯ of general advantage. And such ⌙| was the wisdom ¯ of his views ⌙| and the philosophy ¯ of his counsels ⌙⌙| that to the soldier ⌙| and the statesman ⌙| he almost added ⌙| the character of the sage.

5. A conqueror ⌙| he was untainted ¯ with the crime of blood ⌙⌙| a revolutionist ⌙| he was free ¯ from any stain of treason ⌙| for aggression ¯ commenced the contest ⌙| and his country ¯ called him to the field. Liberty ⌙| unsheathed his sword ⌙⌙| necessity ⌙| stained ⌙⌙| victory ⌙| returned it.

6. If he had paused *here* ⌙| history might have doubted ⌙| what station ¯ to assign him ⌙⌙| whether at the head of her citizens ⌙| or her soldiers ⌙⌙| her heroes ⌙| or her pātriots. But the last ¯ glōrious ¯ act ⌙| *crowns* ¯ his career ⌙| and banishes ¯ all hesitation. Who ⌙| like Washington ⌙| after having emancipated ¯ a hemisphere ⌙| resigned ¯ its crown ⌙⌙| and preferred the retirement of domestic life ⌙| to the adoration of a land ⌙| he might almost be said to have created?

7. How ¯ shall we rank thee ⌙| upon glōry's ¯ page,
Thou *mōre* ¯ than *soldier* ⌙| and just *less* ¯ than *sage!*
All thou *hast* ¯ been ⌙| reflects less ¯ praise ⌙| on thee,
Far ¯ less ⌙| than all thou hast forbōrne ¯ to be.

VIII. MEASURE AND RHYTHM OF VERSE.

A VERSE is a line of poëtry, and consists of a certain number of accented (or heavy) and unaccented (or light) syllables, following each other in regular order.

A MEASURE, or *foot*, is a succession or group of accented and unaccented syllables. These măasures were called *feet*, because among the Greeks their time, in pronunciation, was regulated by the foot of the Cŏryphē'us, or director of the choirs.

A STANZA consists of a certain number of verses, or lines. A *Couplet* is a stanza of two verses; a *Triplet*, of three.

SCANSION, or *scanning*, is the act of dividing a verse into the measures or feet that compose it.

VERSIFICATION IS PERFECT, so far as concerns measure (says Mr. Mulligan), when the arrangement of the words in a verse is such that, regarded as mere prose, the relative force which the syllables demand for correct pronunciation corresponds with the demands of the measure of the verse; in other words, when the good pronunciation of a passage naturally produces metrical melody.

All the feet used in poëtry consist either of two or of three syllables, and are reducible to eight kinds, namely: a Trochee, an Iambus, a Spondee, and a Pyrrhic, being of *two* syllables each; and the four remaining ones, a Dactyl, an Amphibrach, an Anapest, and a Tribrach, of *three*.

A TROCHEE has the first syllable accented, and the last unaccented; as, Lóvely, péttish.

AN IAMBUS has the first svllable unaccented, and the last accented; as, Awáy, resíst.

A SPONDEE has both the words or syllables accented, or heavy; as, Fúll móon.

A PYRRHIC has both the words or syllables unaccented; as, *On the* tall tree.

A DACTYL has the first syllable accented, and the two latter unaccented; as, Láborer, póssible.

An Amphibrach has the first and last syllables unaccented, and the middle one accented; as, Delíghtful, doméstic.

An Anapest has the first two syllables unaccented, and the last accented; as, Contravéne, acquiésce.

A Tribrach has all its syllables unaccented; as, Nu*merable*, con*querable*.

The Principal Feet, so called because pieces of poëtry may be chiefly or whōlly formed of any of them, are the Trochee, Iambus, Anapest, and Dactyl.

Trochaic Verse.

Sóftly | swéet in | Lýdian | méasures |
Sóon he | sóothed his | sóul to | pléasures

Iambic Verse.

In fá|ble's dréss | the bréath | of gén|ius póured,
And wármed | the shápes | that lát|ter tímes | ădóred

Anapestic Verse.

May I góv|ern my pás|sions with áb|solute swáy; |
And grow wís|er and bét|ter as lífe | wears awáy.

Dactylic Verse.

Háil to the | chíef who in | tríumph ad|vánces;
Hónored and | blést be the | éver-green | píne!
Lóng may the | trée in his | bánner that | glánces
Flóurish, the | shélter and | gráce of our | líne!

A strict conformation to the above *mechanical* measurement and scanning of verse, which makes all the measures alike, taking the first measure in a line for a model, is to be studiously avoided whenever it interferes with the *grammatic* relation of syllables, by separating such as belong to each other in the formation of *grammatic* words and phrases. For example, making trochees of the feet in the following line—

Stánd, the | gróund's your | ówn, my | bráves!—

dislocates almost every syllable from its grammatic fellow, and destroys the sense. This sentence, in a natural and proper method of reading, is scanned—

Stánd,⌣ | the gróund's | your ówn, | my bráves !

Rhythm consists in making the measures in reading or speaking all equal, or *multiples* of each other, so that if you choose to divide the time of sound and of rest by *formal beats*, these shall all come at equal intervals, and be coincident with the measures or equal parts of a measure.

Rhythm may be applied to reading or recitation, in connection with Calisthenics or Gymnastics, by making the unit of measuring time the same as in music, a beat of the hand, foot, or metronome, or a motion from any assignable position.

Probably no combination has been devised, in Physical Training, that is at the same time as interesting and useful as that of Poetic Recitation with Calisthenics or Gymnastics. Let the daily practice of this combination be continued for a few weeks, especially in the open air, and the student will be surprised at the new powers—the depth, the mellowness, and the purity of his voice.

In the recitation of the following selections, when connected with calisthenic or gymnastic exercises, it is necessary to so divide the stanzas as to make each verse consist of *eight beats*, or *four feet*. The instructor, however, in order to avoid the *sing-song* style of reading which is produced by the accentuation of little and insignificant words, will require students to apply carefully the principles of Expression—especially *Emphasis*, *Slur*, and *Pauses*—to each selection.

KEY

TO THE SOUNDS OF MARKED LETTERS.

åge or āge, åt or ăt, årt, åll, bâre, åsk; wè or wē, ênd or ĕnd, hêr; îce or īce, în or ĭn; ôld or ōld, ôn or ŏn, dō; mûte or mūte, ûp or ŭp, fûll; ṫhis; azure; reäl; agèd.

IV.

RECITATIONS IN VERSE.

The Clime of the East.[1]

KNÓW ye the láud where the cýpress and mýrtle
Are émblems of déeds that are dóne in their clíme;
Where the ráge of the vúlture, the lóve of the túrtle,[2]
Now mélt into sórrōw, now mádden to críme?
Knów ye the láud of the cédar and víne,
Where the flówers ever blóssom, the léaves ever shíne;
Where the líght wings of zéphyr,[3] oppréssed with perfúme,
Wax fáint o'er the gárdens of Gúl[4] in her blóom!
Where the cítron and ólive are fáirest of frúit,
And the vóice of the níghtingale néver is múte;
Where the tínts of the éarth, and the húes of the sky,
In cólor though váried, in béauty may víe,
And the púrple of O'cean is déepest in dýe;
Where the vírgins are sóft as the róses they twíne,
And áll, save the spírit of mán, is dívíne?
'Tis the clíme of the Eást,—'tis the láud of the sún!
Can he smíle on such déeds as his chíldren have dóne?
Oh! wíld as the áccents of lóvers' farewéll,
Are the héarts which they béar, and the táles which they téll.

BYRON.

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[1] **Direction.**—The student will *mark* the vowels in the accented or heavy syllables of all the Selections for Recitation, as a guide for pulsation and remission of voice. The above Exercise is marked in the manner indicated.

[2] **Turtle** (tẽr'tl), a migratory bird of the pigeon family. It is almost universally regarded with affection, and considered the most perfect emblem of connubial attachment. Few birds have been more sung by poets, or appealed to by lovers. It is also called *turtle-dove* and *turtle-pigeon*.

[3] **Zephyr** (zẽf'er), the west wind; *poetically*, any mild, soft wind.

[4] **Gul** (gûl), the rose.

The Voice of Spring.

I COME! I come! ye have called me lŏng,[1]
I come ō'er the mountains with light and sŏng;
Ye may trace my step ō'er the[2] wakening earth
By the winds which tell of the vīölet's birth,[3]
By the primrose stars in the shadowy grass,[4]
By the green leaves opening as I pass.

I have breathed on the south, and the chestnut-flowers
By thousands have burst[5] from the fŏrest-bowers:
And the ancient graves, and the fallen fanes,
Are vailed with wreaths on Italian[6] plains.
But it is not for me, in my hour of bloom,
To speak of the ruin[7] or the tomb!

I have passed ō'er the hills of the stormy North,
And the larch has hung all his tăssels fōrth;
The fisher is out on the sunny sea,
And the reindeer bounds through the pasture[8] free,
And the pine has ă fringe of sŏfter green,
And the mŏss looks bright where my step has been.

I have sent through[9] the wood-paths[10] a gentle sigh,
And called out each voice of the deep-blue sky,
From the night-bird's lay through the starry time,
In the groves of the sŏft Hesperian[11] clime,
To the swan's wild note by the Iceland lakes,
When the dark fir-bough into verdure[12] breaks.

From the streams and founts I have loosed the chain;
They are sweeping on to the silvery main,
They are flashing down from the mountain-brows,
They are flinging spray on the fŏrest-boughs,

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[1] **Long** (lŏng), see Note 6, p. 20.
[2] **The** (thē), see Rule 2, p. 29.
[3] **Birth** (bĕrth), see Note 5, p. 20.
[4] **Grass** (grăs), see Note 4, p. 20.
[5] **Burst** (bĕrst), see Note 5, p. 20.
[6] **Italian** (ĭt tăl' yăn).
[7] **Ruin** (rō'in), see Rule 3, p. 29.
[8] **Pasture** (păst'yer).
[9] **Through** (thrō).
[10] **Paths** (păthz).
[11] **Hesperian** (hes pē' ri an), occidental; western.
[12] **Verdure** (vĕrd'yer), greenness; freshness of vegetation.

They are bursting fresh from their sparry caves,
And the earth resounds[1] with the joy of waves.

Come fōrth, O ye children of gladness, come!
Where the vĭōlets lie may now be your[2] home.
Ye of the rose-cheek and dew-bright eye,
And the bounding footstep, to meet me, fly;
With the lyre, and the wreath, and the joyous lay,
Come fōrth to the sunshine, I may not stay.

Away from the dwellings of carewōrn[3] men,
The waters are sparkling in wood and glen;
Away from the chāmber and dusky hearth,[4]
The young leaves are dancing[5] in breezy mirth;
Their light stems thrill to the wildwood strains,
And youth[6] is ăbroad in my green domains.

The Summer is hastening[7], on sŏft winds bōrne,
Ye may press the grape, ye may bind the corn;
For me I depart to ă[8] brighter shōre—
Ye are marked by care, ye are mine no mōre.
I go where the loved who have left you dwell,
And the flowers are not Death's—fare ye well, farewell![9]

MRS. HEMANS.

SONG OF THE STARS.

WHEN the radiănt morn of creation brōke,
And the world in the smile of Gŏd ăwōke,
And the empty realms of darkness and death
Were moved through their depths by his mighty breath,
And orbs of beauty and spheres of flame
From the void ăbўss by myriads came,—
In the joy of youth as they darted ăwāy,
Through the widening wastes of space to plāy,

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[1] **Resounds** (re zoundz').
[2] **Your** (yŏr).
[3] **Careworn** (kâr' wôrn).
[4] **Hearth** (hârth), here pronounced hêrth, to rhyme with *mirth*.
[5] **Dancing** (dâns' ing).
[6] **Youth** (yŏth).
[7] **Hastening** (hâ' sn ing).
[8] **A** (ā), see Rule 1, p. 29.
[9] **Farewell** (fâr wĕl').

Their silver voices in chorus rung,
And this was the sŏng the bright ones sung:

"Away, ăwāy, through the wide, wide sky,—
The fair blue fields that before us lie,—
Each sun, with the worlds that ăround him roll,
Each planet, poised on her turning pole;
With her isles of green, and her clouds of white,
And her waters that lie like fluid light.

"For the Sōurce of Glōry uncovers his face,
And the brightness ō'erflows unbounded space;
And we drink, as we go, the luminous tides
In our ruddy air and our bloomy sides:
Lo, yŏnder the living splendors plāy;
Awāy, on our joyous path, ăwāy!

"Look, look, through our glittering ranks afar,
In the infinite ăzure, star after star,
How they brighten and bloom as they swiftly pass!
How the verdure runs ō'er each rolling mass!
And the path of the gentle winds is seen,
Where the small waves dance, and the young woods lean.

"And see, where the brighter day-beams pour,
How the rainbows hang in the sunny shower;
And the morn and eve, with their pŏmp of hues,
Shift ō'er the bright planets and shed their dews;
And 'twixt them bōth, o'er the teeming ground,
With her shadowy cone the night goes round!

"Away, ăwāy! in our blossoming bowers,
In the sŏft air wrapping these spheres of ours,
In the seas and fountains that shine with morn,
See, love is brooding, and life is born,
And breathing myriads are breaking from night,
To rejoice, like us, in motion and light."

Glide on in your beauty, ye youthful spheres,
To weave the dance that mĕasures the years;
Glide on, in the glōry and gladness sent,
To the furthèst wall of the firmament,—

The boundless visible smile of Him,
To the vail of whose brow your lamps are dim.

W. C. BRYANT.

THE SAILOR'S SONG.

THE sea! the sea! the open sea!
The blue, the fresh, the ever free!
Without ă mark, without ă bound,
It runnèth the earth's wide regions round;
It plays with the clouds; it mŏcks the skies;
Or like ă cradled creature lies.

I'm on the sea! I'm on the sea!
I am where I would ever be;
With the blue above, and the blue below,
And silence wheresoe'er I go;
If a storm should come and ăwāke the deep,
What matter? *I* shall ride and sleep.

I love, oh, *how* I love to ride
On the fierce, foaming, bursting tide,
When every mad wave drowns the moon,
Or whistles ălŏft his tempest tune,
And tells how goëth the world below,
And why the sou'west blasts do blow.

I never was on the dull, tāme shōre,
But I loved the great sea mōre and mōre,
And backward flew to her billowy breast,
Like a bird that seekèth its mother's nest;
And a mother she *was* and *is* to me;
For I was born on the open sea!

The waves were white, and red the morn,
In the noisy hour when I was born;
And the whale it whistled, the porpoise rolled,
And the dolphins bared their backs of gold;
And never was heard such an outcry wild
As welcomed to life the ocean-child!

I've lived since then, in calm and strife,
Full fifty summers a sailor's life,
With wealth to spend and ă power to rānge,
But never have sought nor sighed for chānge;
And DEATH, whenever he comes to me,
Shall come on the wild, unbounded sea!

B. W. PROCTER.

LIFE IN THE WEST.

HO! brothers—come hither and list to my stōry—
Mĕrry and brief will the narrative be:
Here, like ă monarch, I reign in my glōry—
Master am I, boys, of all that I see!
Where once frowned ă fŏrest ă garden is smiling—
The meadōw and moorland are marshes no mōre;
And there curls the smoke of my cottage, beguiling
The children who cluster like grapes round the dōor.
Then enter, boys; chēerly, boys, enter and rest;
The land of the heart is the land of the West!

Talk not of the town, boys—give me the broad prāirie,
Where man, like the wind, roams impulsive and free;
Behold how its beautiful colors all vāry,
Like those of the clouds, or the deep-rolling sea!
A life in the woods, boys, is even as chānging;
With proud independence we season our cheer,
And those who the world are for happiness rānging,
Wōn't find it at all, if they dōn't find it here.
Then enter, boys; chēerly, boys, enter and rest;
I'll show you the life, boys, we live in the West!

Here, brothers, secure from all turmoil and dānger,
We reap what we sow, for the soil is our own;
We spread hŏspitălity's bōard for the strānger,
And care not ă jot for the king on his throne.
We never know want, for we live by our labor,
And in it contentment and happiness find;
We do what we can for ă friend or ă neighbor,
And die, boys, in peace and good-will to mankind

Then enter, boys; chēerly, boys, enter and rest;
You know how we live, boys, and die in the West!

GEORGE P. MORRIS.

A PSALM OF LIFE.

TELL me not, in mournful numbers,
"Life is but an empty dream!"
For the soul is dead that slumbers,
And things are not what they seem.

Life is reäl! Life is earnest!
And the grave is not its gōal;[1]
"Dust thou art, to dust returnèst,"
Was[2] not spoken of the sōul.

Not enjoyment, and not sŏrrōw,
Is our destined end or way;
But to act, that each to-mŏrrōw
Find us further than to-day.

Art is lŏng, and Time is fleeting;
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.

In the world's broad field of battle,
In the bivouac[3] of Life,
Be not like dumb, driven cattle!
Be ă hērō in the strife!

Trust no Future, howe'er pleasant!
Let the dead Past bury its dead!
Act,—act in the living Present!
Heart within, and GŏD ō'erhead!

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[1] **Goal** (gōl), the post or mark set to bound a race; the final purpose; design; the end.

[2] **Was** (wŏz).

[3] **Bivouac** (bĭv′wăk—here pronounced bĭv′ŏ ăk, to render the measure perfect), the act of an army or body of soldiers who pass the night without encamping, watching or remaining in the open air, in the expectation of an engagement; watch or guard of a whŏle army.

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of Time;

Footprints, that perhaps ănother,
Sailing ō'er life's solemn main,
A forlorn and shipwrecked brother,
Seeing, shall take heart again.

Let us, then, be up and doing,
With ă heart for any fate;
Still ăchiēving, still pursuing,
LEARN TO LABOR AND TO WAIT.

H. W. LONGFELLOW.

WHAT MIGHT BE DONE.

WHAT might be done if men were wise—
What glōrious deeds, my suffering brother—
Would they unite, in love and right,
And cease their scorn of one another!

Oppression's heart might be imbued
With kindling drops of loving-kindness;
And Knowledge pōur, from shōre to shōre,
Light on the eyes of mental blindness.

All slavery, warfare, lies, and wrŏngs,
All vice and crime, might die togĕther;
And wine and corn, to each man born,
Be free as warmth in summer weather.

The meanèst wretch that ever trod,
The deepèst sunk in guilt and sŏrrōw,
Might stand erect, in self-respect,
And share the teeming world to-mŏrrōw.

What might be done? *This* might be done,
And more than this, my suffering brother—
More thăn the tongue e'er said or sung,
If men were wise and loved each other.

CHARLES MACKAY.

The Norman Baron.

In his chămber, weak and dying,
Was[1] the Norman Băron[2] lying;
Loud, without, the tempest thundered,
And the castle-tŭrret[3] shook.
In this fight was Death the gainer,
Spite of vassal[4] and retainer,[5]
And the land his sires had plundered,
Written in the Doomsday-book.[6]

By his bed ă monk was seated,
Who in humble voice repeated
Many a prayer and păter-nŏster,[7]
From the missal[8] on his knee;
And, ămĭd the tempest pealing,
Sounds of bells came faintly stealing—
Bells, that from the neighboring kloster[9]
Rang for the Nativity.[10]

In the hall the serf[11] and vassal
Held that night their Christmas wassail;[12]
Many ă carol, old and saintly,
Sang the minstrels[13] and the waits:[14]

---

[1] **Was** (wŏz).

[2] **Baron** (băr′on), a degree of nobility next to a viscount above and a baronet below, being the lowest in the English House of Peers.

[3] **Castle-turret** (kăs′sl-tŭr′rĕt).

[4] **Vassal** (văs′sal), one who holds lands of a superior, and owes fealty to him; a slave.

[5] **Retain′er**, a dependent; a hanger-on; one kept in service.

[6] **Dooms′day-Book**, a book made by order of William the Conqueror, in which the extent and limits of the lands of England, their proprietors, tenures, value, &c., were registered.

[7] **Pater-noster** (pā′ter-nŏs′ter), the Lord's Prayer.

[8] **Missal** (mĭs′sal), the Roman Catholic Mass-book.

[9] **Kloster**, or Cloister, a monastery; a place of religious retirement.

[10] **Nativ′ity**, birth, here referring to the birth of Christ.

[11] **Serf** (sĕrf), a slave; or, rather, one in servitude, usually attached to the soil.

[12] **Wassail** (wŏs′sil), a drunken bout; a carousal; anciently, a salutation in drinking.

[13] **Min′strel**, a musician of the Middle Ages, who was also a poet and singer; a singer.

[14] **Waits**, musicians who play by nights in the streets at Christmas, are still called *the waits*.

And so loud these Saxon gleemen
Sang to slaves the sŏngs of freemen,
That the storm was heard but faintly,
Knocking at the castle-gates:

Till at length the lays they chanted[1]
Reached the chămber terror-haunted,[2]
Where the monk, with accents holy,
Whispered at the băron's ear:
Tears upon his eyelids glistened,[3]
As he paused awhile and listened,[4]
And the dying Băron slowly
Turned his weary head to hear.

"Wassail for the kingly strănger,
Born and cradled in ă mănger!
King, like David; priest, like Aaron,
Christ is born to set us free!"
And the lightning showed the sainted
Figures on the casement painted,
And exclaimed the shuddering Băron,
"Miserere, Domine!"[5]

In that hour of deep contrition,
He beheld, with clearer vision,
Through all outward show and fashion,
Justice, the Avenger, rise.
All the pŏmp of earth had vanished,
Falsehood and deceit were banished,
Reason spake more loud than passion,
And the truth wore no disguise.

Every vassal of his banner,
Every serf born to his mănor,
All those wrŏnged and wretched creatures
By his hand were freed again:

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[1] **Chanted** (chănt'ed). See Note 4, p. 20.
[2] **Haunted** (hănt'ed).
[3] **Glistened** (glĭs'snd).
[4] **Listened** (lĭs'snd).
[5] **Miserere Domine** (mĭz e rē're dŏm' i nē), Have mercy, Master, or Lord.

And, as on the sacred missal
He recorded their dismissal,
Death relaxed his iron features,
And the monk replied, "AMEN!"

Many centuries have been numbered
Since in death the Băron slumbered
By the convent's sculptured pōrtal,
Mingling with the common dust:
But the good deed, through the ages
Living in histŏric pages,
Brighter grows and gleams immortal,
Unconsumed by mŏth or rust.

H. W. LONGFELLOW.

THOSE EVENING BELLS.

THOSE evening bells! those evening bells!
How many ă tale their music tells
Of youth, and home, and that sweet time
When last I heard their soothing chime!

Those joyous hours are passed ăwāy,
And many ă heart that then was gay,
Within the tomb now darkly dwells,
And hears no more those evening bells.

And so 'twill be when I am gŏne—
That tuneful peal will still ring on;
While other bards shall walk these dells,
And sing your praise, sweet evening bells.

THOMAS MOORE.

THE BLISSFUL DAY.

THE day returns, my bosom burns,
The blissful day we twa did meet;
Though winter wild in tempest toiled,
Ne'er summer sun was half sae sweet.

Than a' the pride that loads the tide,
And crŏsses ō'er the sultry line—
Than kingly robes, and crowns, and globes,
Heaven gave me mōre—it made thee mine.

While day and night can bring delight,
Or nature aught of plĕasure give—
While jŏys above my mind can move,
For thee, and thee ălōne, I live:
When that grim foe of life below
Comes in between to make us part,
The iron hand that breaks our band,
It breaks my bliss—it breaks my heart!

ROBERT BURNS.

WHEN SHALL WE THREE MEET AGAIN?

WHEN shall we three meet again?
When shall we three meet again?
Oft shall glowing Hope expire,
Oft shall wearied Love retire,
Oft shall Death and Sŏrrōw reign,
Ere we three shall meet again.

Though in distant lands we sigh,
Parched beneath a hŏstĭle sky;
Though the deep between us rolls,
Friendship shall unite our souls:
Still in Fancy's rich domain
Oft shall we three meet again.

When the dreams of life are fled,
When its wasted lamps are dead;
When in cold Oblivion's shade,
Beauty, Power, and Fame are laid,
Where immortal spirits reign,
There shall we three meet again.

ANONYMOUS.

The Wonderful "One-Hoss Shay."

A LOGICAL STORY.

HAVE you heard of the wonderful one-hŏss shāy,
That was built in such ă logical[1] way
It ran a hundred years to a day,
And then, of a sudden, it——Ah, but stay,
I'll tell you what happened, without delay—
Scaring[2] the parson into fits,
Frightening people out of their wits—
Have you ever heard of that, I say?

Seventeen hundred and fifty-five,
Georgius Secundus[3] was then alive—
Snuffy old drone from the German hive!
That was the year when Lisbon[4] town
Saw the earth open and gulp her down,
And Braddock's[5] army was done so brown,
Left without ă scălp to its crown.
It was on the terrible Earthquake-day
That the Deacon finished the one-hŏss shay.

Now, in building of chaises, I tell you what,
There is always, *somewhere*, ă weakèst spot—
In hub, tire, fellōe, in spring or thill,
In panel or crŏssbar, or floor, or sill,
In screw, bolt, thoroughbrace—lurking still,
Find it somewhere you must and will—

---

[1] **Logical** (lŏj′ĭk ăl), according to the rules of correct reasoning and thinking; discriminating.

[2] **Scaring** (scâr′ ing).

[3] **Georgius Secundus**, George II., king of England, born in 1683, and died October 25, 1760.

[4] **Lisbon** (lĭz′ bon), a city of western Europe, capital of the kingdom of Portugal, situated on the right bank of the Tagus, near its mouth, in the Atlantic Ocean. The earthquake here alluded to threw down a considerable part of the city, and destroyed about 60,000 of its inhabitants.

[5] **Edward Braddock**, Major-general and Commander-in-chief of the British forces in America, conducted an expedition against Fort Duquesne (du kân′), now Pittsburg. On the 9th of July, 1755, while attempting to invest the fort, he fell into an ambush prepared by the Indians and the French, in which he lost nearly one half of his troops, and himself received a mortal wound (wŏnd).

Above or below, or within or without—
And that's the reason, beyŏnd a doubt,
A chaise *breaks down*, but does n't *wear out*.

But the Deacon *swore*—(as Deacons do,
With an "I dew vum" or an "I tell *yeou*")—
He would build one shay to beat the taown
'N' the keounty 'n' all the kentry raoun';
It should be so built that it couldn' break daown:—
"Fur," said the Deacon, "'t's mighty plain
Thut the weakes' place mus' stan' the strain;
'N' the way t' fix it, uz I maintain,
Is only jest
To make that place uz strŏng uz the rest."

So the Deacon inquired of the village folk
Where he could find the strŏngest oak,
That could n't be split, nor bent, nor broke—
That was for spokes, and floor, and sills;
He sent for lancewood, to make the thills;
The crŏssbars were ash, from the straightèst trees;
The panels of white-wood, that cuts like cheese,
But lasts like iron for things like these;
The hubs from lŏgs from the "Settler's ellum"—
Last of its timber—they could n't sell 'em—
Never an ax had seen their chips,
And the wedges flew from between their lips,
Their blunt ends frizzled like celery-tips;
Step and prop-iron, bolt, and screw,
Spring, tire, axle, and linchpin too,
Steel of the finèst, bright and blue;
Thoroughbrace bison-skin, thick and wide;
Boot, top, dasher, from tough old hide,
Found in the pit where the tanner died.
That was the way he "put her through."
"There!" said the Deacon, "naow she'll dew!"

Do! I tell you, I rather guess
She was ă wonder, and nothing less!
Colts grew horses, bēards turned gray,
Deacon and deaconèss dropped away,

Children and grandchildren—where were they?
But there stood the stout old one-hŏss shay,
As fresh as on Lisbon-earthquake-day!

Eighteen Hundred—it came, and found
The Deacon's masterpiece strŏng and sound.
Eighteen hundred, increased by ten—
"Hahnsum kĕrridge" they called it then.
Eighteen hundred and twenty came;—
Running as usual—much the same.
Thirty and forty at last arrive;
And then came fifty—and Fifty-five.

Little of all we value here
Wakes on the morn of its hundrèdth year
Without bōth feeling and looking queer.
In fact, there's nothing that keeps its youth,
So far as I know, but ă tree and truth.
(This is a mŏral that runs at large;
Take it.—You're welcome.—No extra charge.)

First of November—the Earthquake-day.—
There are traces of age in the one-hŏss shay,
A general flavor of mild decay—
But nothing local, as one may say.
There could n't be—for the Deacon's art
Had made it so like in every part
That there was n't ă chance for one to start.
For the wheels were just as strŏng as the thills
And the floor was just as strong as the sills,
And the panels just as strong as the flōor,
And the whipple-tree nēither less nor mōrē,
And the back crŏssbar as strong as the fōre,
And spring, and axle, and hub *encōre*.
And yet, *as a whōle*, it is past a doubt
In another hour it will be *wōrn oŭt!*

First of November, 'Fifty-five!
This morning the parson takes ă drive.
Now, small boys, get out of the way!
Here comes the wonderful one-hŏss shay,

Drawn by a rat-tailed, ewe-necked bay.
"Huddup!" said the parson.—Off went they

The parson was working his Sunday text—
Had got to *fifthly*, and stopped perplexed
At what the—Moses—was coming next.
All at once the horse stood still,
Close by the meet'n'-house on the hill.
—First ă shiver, and then a thrill,
Then something decidedly like a spill—
And the parson was sĭtting upon a rock,
At half-past nine by the meet'n'-house clock–
Just the hour of the Earthquake shock!

What do you think the parson found,
When he got up and stared around?
The poor old chaise in a heap or mound,
As if it had been to the mill and ground!
You see, of course, if you're not ă dunce,
How it went to pieces all at once—
All at once, and nothing first—
Just as bubbles do when they burst.–
End of the wonderful one-hŏss shay.
Logic is *Logic*. That's all I say.

O. W. Holmes.

Hiawatha's Wooing.

"As unto the bow the cord is
So unto the man is woman,
Though she bends him, she obeys him,
Though she draws him, yet she follōws,
Uselèss each without the other!"

Thus the youthful Hiawatha
Said within himself and pondered,
Much perplexed by various feelings,
Listless, lōnging, hoping, fearing,

Dreaming still of Minnehaha,[1]
Of the lovely Laughing Water,
In the land of the Dacōtahs.[2]

"Wed ă maiden of your people,"
Warning said the old Nokōmis ;[3]
"Go not eastward, go not westward.
For a strānger whom we know not !
Like a fire upon a hearth-stone
Is a neighbor's homely daughter,
Like the starlight or the moonlight
Is the handsomèst of strangers !"

Thus dissuading spake Nokōmis,
And my Hiawatha[4] answered
Only this : "Dear old Nokōmis,
Vĕry pleasant is the firelight,
But I like the starlight better,
Better do I like the moonlight !"

Gravely then said old Nokōmis,
"Bring not here an idle maiden,
Bring not here a uselèss woman,
Hands unskillful, feet unwilling ;
Bring a wife with nimble fingers,
Heart and hand that move together,
Feet that run on willing errands !"

Smiling answered Hiawatha :
"In the land of the Dacōtahs
Lives the ărrōw-maker's daughter,
Minnehaha, Laughing Water,
Handsomèst of all the women.
I will bring her to your wigwam,

---

[1] **Minnehaha** (mĭn ne hă' hă),—Lăughing Water, a waterfall on a stream running into the Mississippi, between Fort Snelling and the Falls of St. Anthony; the Indian name of Hiawatha's wife, the hĕroïne of the tale.

[2] **Dacotah** (dă kŏ'tă), or Sioux Indians, a numerous and powerful tribe, inhabiting the territory between the Missouri and Mississippi rivers.

[3] **Nokomis** (no kŏ' mis), the grandmother of Hiawatha.

[4] **Hiawatha** (he a wă'tha), the wise man, the teacher; the name of the hero of the tale.

She shall run upon your errands,
Be your starlight, moonlight, firelight,
Be the sunlight of my people !"

Still dissuading said Nokōmis :
" Bring not to my lodge ă strānger
From the land of the Dacōtahs !
Vĕry fierce are the Dacōtahs,
Often is there war between us,
There are feuds yĕt unforgotten,
Wounds that ache and still may open !"

Laughing answered Hiawatha :
" For that reason if no other,
Would I wed the fair Dacōtah,
That our tribes might be united,
That old feuds might be forgotten,
And old wounds be healed forever !"

Thus departed Hiawatha
To the land of the Dacōtahs,
To the land of handsome women ;
Striding over moor and meadōw,
Through interminable fŏrests,
Through uninterrupted silence.

On the outskirts of the fŏrest,
'Twixt the shadōw and the sunshine,
Herds of fallōw deer were feeding,
But they saw not Hiawatha ;
To his bow he whispered, "*Fail not!*"
To his ărrōw whispered, "*Swerve not!*"
Sent it singing on its errand,
To the red heart of the roebuck ;
Threw the deer acrŏss his shoulder,
And sped forward without pausing.

At the doorway of his wigwam
Sat the ăncient Arrow-maker,
In the land of the Dacōtahs
Making ărrōw-heads of jasper,

Arrow-heads of chálcedōny.[1]
At his side, in all her beauty,
Sat the lovely Minnehaha,
Sat his daughter, Laughing Water,
Plāiting mats of flags and rushes;
Of the past the old man's thoughts were,
And the maiden's of the future.

He was thinking, as he sat there,
Of the days when with such ărrōws
He had struck the deer and bison,
On the Mŭskodāy, the meadōw;
Shot the wild goose, flying southward,
On the wing, the clamorous Wáwa;
Thinking of the great war-parties,
How they came to buy his arrows,
Could not fight without his arrows.
Ah, no more such noble warriors
Could be found on earth as they were!
Now the men were all like women,
Only use their tongues for wĕapons!

She was thinking of ă hunter,
From another tribe and country,
Young and tall and vĕry handsome,
Who one morning in the Spring-time,
Came to buy her father's ărrōws,
Sat and rested in the wigwam,
Lingered lŏng ăbout the doorway,
Looking back as he departed.
She had heard her father praise him,
Praise his coūrage and his wisdom;
Would he come again for arrows
To the falls of Minnehaha?
On the mat her hands lay idle,
And her eyes were vĕry dreamy.

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[1] **Chalcedony** (kăl'se dŏ nĭ), a silicious stone, consisting of several varieties, and of various colors, much used in jewelry—said to have been originally found at Chalcedon, in Asia; a translucent variety of quartz.

Through their thoughts they heard ă footstep,
Heard a rustling in the branches,
And with glowing cheeks and fōrehĕad,
With the deer upon his shoulders,
Suddenly from out the woodlands
Hiawatha stood before them.

Straight the āncient Arrow-maker
Looked up gravely from his labor,
Laid āsīde the unfinished ărrōw,
Bădе him enter at the doorwāy,
Saying, as he rose to meet him,
"Hiawatha, you are welcome!"

At the feet of Laughing Water
Hiawatha laid his burden,
Threw the red deer from his shoulders;
And the maiden looked up at him,
Looked up from her mat of rushes,
Said with gentle look and accent,
"You are welcome, Hiawatha!"

Vĕry spacious was the wigwam,
Made of deer-skin dressed and whitened,
With the gŏds of the Dacōtahs
Drawn and painted on its curtains,
And so tall the doorway, hardly
Hiawatha stooped to enter,
Hardly touched his eagle-feathers
As he entered at the doorway.

Then uprose the Laughing Water,
From the ground fair Minnehaha,
Laid aside her mat unfinished,
Brought fōrth food and set before them,
Water brought them from the brooklet,
Gave them food in earthen vessels,
Gave them drink in bowls of bass-wood,
Listened while the guest was speaking,
Listened while her father answered,
But not once her lips she opened,
Not ă single word she uttered.

Yĕs, as in ă dream she listened
To the words of Hiawatha,
As he talked of old Nokōmis,
Who had nursed him in his childhood,
As he told of his companions,
Chibiăbos, the musician,
And the vĕry strŏng man, Kwásind,
And of happiness and plenty
In the land of the Ojibways,
In the pleasant land and peaceful.

"After many years of warfare,
Many years of strife and bloodshed,
There is peace between the Ojibways
And the tribe of the Dacōtahs."
Thus continued Hiawatha,
And then added, speaking slowly,
"That this peace may last forever,
And our lands be clasped more closely,
And our hearts be more united,
Give me as my wife this maiden,
Minnehaha, Laughing Water,
Lovelièst of Dacōtah Women!"

And the ăncient Arrow-maker
Paused ă moment ere he answered,
Smoked a little while in silence,
Looked at Hiawatha proudly,
Fondly looked at Laughing Water,
And made answer vĕry gravely:
"Yĕs, if Minnehaha wishes;
Let your heart speak, Minnehaha!"

And the lovely Laughing Water
Seemed more lovely as she stood there,
Neither willing nor reluctant,
As she went to Hiawatha,
Sōftly took the seat beside him,
While she said, and blushed to say it,
"I will follōw you, my husband!"

This was Hiawatha's wooing!

Thus it was he won the daughter
Of the ăncient Arrow-maker,
In the land of the Dacōtahs!

From the wigwam he departed,
Leading with him Laughing Water;
Hand in hand they went together,
Through the woodland and the meadōw,
Left the old man standing lonely
At the doorway of his wigwam,
Heard the falls of Minnehaha
Calling to them from the distance,
Crying to them from afar ŏff,
"*Fare thee well, O Minnehaha!*"

And the ăncient Arrow-maker
Turned again unto his labor,
Sat down by his sunny doorway,
Murmuring to himself, and saying:
"Thus it is our daughters leave us,
Those we love, and those who love us!
Just when they have learned to help us,
When we are old and lean upon them,
Comes ă youth with flaunting feathers,
With his flute of reeds, a strānger
Wanders piping through the village,
Beckons to the fairèst maiden,
And she follōws where he leads her,
Leaving all things for the stranger!"

Pleasant was the journey homeward,
Through interminable fōrests,
Over meadōw, over mountain,
Over river, hill, and hollōw.
Short it seemed to Hiawatha,
Though they journeyed vĕry slowly,
Though his pace he checked and slăckened
To the steps of Laughing Water.

Over wide and rushing rivers
In his arms he bore the maiden;
Light he thought her as ă feather,

As the plume upon his head-gear;
Cleared the tangled pathway for her,
Bent aside the swaying branches,
Made at night a lodge of branches,
And a bed with boughs of hemlock,
And a fire before the doorway
With the dry cones of the pine-tree.

From the sky the sun benignant
Looked upon them through the branches,
Saying to them, "*O my children,*
Love is sunshine, hate is shadōw,
Life is checkered shade and sunshine,
RULE BY LOVE, O HIAWATHA!"

From the sky the moon looked at them,
Filled the lodge with mystic splendors,
Whispered to them, "*O my children,*
Day is restlèss, night is quiet,
Man impērious, woman feeble;
Half is mine, although I follōw;
RULE BY PATIENCE, LAUGHING WATER!"

Thus it was they journeyed homeward;
Thus it was that Hiawatha
To the lodge of old Nokōmis
Brought the moonlight, starlight, firelight,
Brought the sunshine of his people,
Minnehaha, Laughing Water,
Handsomèst of all the women
In the land of the Dacōtahs,
In the land of handsome women.

H. W. LONGFELLOW.

THE SWAN'S NEST.

LITTLE Ellie sits ālōne
Mid the beeches of ă meadōw,
By a stream-side on the grass;
And the trees are showering down
Doubles of their leaves in shadōw,
On her shining hair and face.

She has thrown her bŏnnet by;
And her feet she has been dipping
In the shallōw water's flow—
Now she holds them nakedly
In her hands, all slēek and dripping
While she rockèth to and fro.

Little Ellie sits ălōne,
And the smile she sŏftly uses,
Fills the silence like ă speech;
While she thinks what shall be done,—
And the sweetòst plĕasure chooses,
For her future within reach.

Little Ellie in her smile
Chooseth..."I will have ă lover,
Riding on a steed of steeds!
He shall love me without guile;
And to *him* I will discover
That swan's nest among the reeds.

"And the steed shall be red-roan,
And the lover shall be noble,
With an eye that takes the breath.
And the lute he plays upon,
Shall strike ladies into trouble,
As his *sw*ōrd strikes men to death.

"And the steed it shall be shod
All in silver, housed in ăzure,
And the mane shall swim the wĭnd:
And the hoofs ălŏng the sod
Shall flash onward and keep mĕasure,
Till the shepherds look behind.

"But my lover will not prize
All the glōry that he rides in,
When he gazes in my face.
He will say, 'O Love, thine eyes
Build the shrine my soul abides in;
And I kneel here for thy grace.'

"Then, ay, then—he shall kneel low,
With the red-roan steed ănĕar him,
Which shall seem to understand—
Till I answer, 'Rise and go!
For the world must love and fear him
Whom I gift with heart and hand.'

"Then he will arise so pale,
I shall feel my own lips tremble
With ă *yĕs* I must not say—
Năthless[1] maiden-brave, 'Farewell,'
I will utter and dissemble—
'Light to-morrow with to-day.'

"Then he'll ride among the hills
To the wide world past the river,
There to put away all wrŏng:
To make straight distorted wills,
And to empty the broad quiver
Which the wicked bear ălŏng.

"Three times shall ă young foot-page
Swim the stream and climb the mountain
And kneel down beside my feet—
'Lo! my master sends this gage,
Lady, for thy pity's counting!
What wilt thou exchange for it?'

"And the first time, I will send
A white rosebud for a guerdon,—[2]
And the second time, ă glove:
But the third time—I may bend
From my pride, and answer—'Pardon—
If he comes to take my love.'

"Then the young foot-page will run—
Then my lover will ride faster,
Till he kneelèth at my knee:
'I am a duke's eldest son!

---

[1] **Nathless** (năth'lĕs), nevertheless; not the less; notwithstanding.

[2] **Guerdon** (gĕr'don), a requital; a recompense, or reward.

Thousand serfs do call me master,—
But, O Love, I love but *thee!*'

"He will kiss me on the mouth
Then; and lead me as ă lover,
Through the crowds that praise his ḋeeds:
And, when soul-tied by one trōth,
Unto *him* I will discover
That swan's nest among the reeds.

Little Ellie, with her smile
Not yĕt ended, rose up gayly,
Tied the bŏnnet, donned the shoe—
And went homeward, round ă mile,
Just to see, as she did daily,
What more eggs were with the *two.*

Pushing through the elm-tree cŏpse
Winding by the stream, light-hearted,
Where the osier pathway leads—
Past the boughs she stoops—and stops!
Lo! the wild swan had deserted—
And ă rat had gnawed the reeds.

Ellie went home sad and slow:
If she found the lover ever,
With his red-roan steed of steeds,
Sooth I know not! but I know
She could never show him—never,
That swan's nest among the reeds!

ELIZABETH BARRETT BROWNING.

SHE WALKS IN BEAUTY.

SHE walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meets in her aspect and her eyes:
Thus mellōwed to that tender light
Which heaven tó gaudy day denies.

One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face—
Where thoughts serenely sweet express
How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent.

BYRON.

LADY CLARE.

IT was the time when lilies blow,
And clouds are highest up in air,
Lord Ronald brought a lily-white doe
To give his cousin, Lady Clare.

I trow they did not part in scorn:
Lovers long-betrothed were they:
They two shall wed the morrow morn;
God's blessing on the day!

"He does not love me for my birth,
Nor for my lands so broad and fair;
He loves me for my own true worth,
And that is well," said Lady Clare.

In there came old Alice the nurse,
Said, "Who was this that went from thee?"
"It was my cousin," said Lady Clare;
"To-morrow he weds with me."

"O God be thanked!" said Alice the nurse,
"That all comes round so just and fair:
Lord Ronald is heir of all your lands,
And you are not the Lady Clare."

"Are ye out of your mind, my nurse, my nurse?"
Said Lady Clare, "that ye speak so wild?"
"As Gŏd's above," said Alice the nurse,
"I speak the truth: you are my child.

"The old Earl's daughter died at my breast;
I speak the truth as I live by bread!
I buried her like my own sweet child,
And put my child in her stead."

"Falsely, falsely have ye done,
O mother," she said, "if this be true,
To keep the best man under the sun
So many years from his due."

"Nay now, my child," said Alice the nurse,
"But keep the secret for your life,
And all you have will be Lord Ronald's
When you are man and wife."

"If I'm a beggar born," she said,
"I will speak out, for I dare not lie:
Pull ŏff, pull off the brōoch of gold,
And fling the diämond necklace by."

"Nay now, my child," said Alice the nurse,
"But keep the secret all ye can."
She said, "Not so: but I will know,
If there be any faith in man."

"Nay, now, what faith?" said Alice the nurse;
"The man will cleave unto his right."
"And he shall have it," the lady replied,
"Though I should die to-night."

"Yĕt give one kiss to your mother dear!
Alas, my child, I sinned for thee."
"O mother, mother, mother," she said,
"So strange it seems to me.

"Yĕt here's a kiss for my mother dear,
My mother dear, if this be so;

And lay your hand upon my head,
  And bless me, mother, ere I go."

She clad herself in a russet gown—
  She was no lŏnger Lady Clarę;
She went by dale, and she went by down,
  With a single rose in her hair.

The lily-white doe Lord Ronald had brought
  Lĕapt up from where she lay,
Dropt her head in the maiden's hand,
  And followed her all the way.

Down stept Lord Ronald from his tower:
  "O Lady Clare, you shame your worth!
Why come you drest like a village maid,
  That are the flower of all the earth?"

"If I come drest like a village maid,
  I am but as my fortunes are:
I am a beggar born," she said,
  "And not the Lady Clare."

"Play me no tricks," said Lord Ronald,
  "For I am yours in word and deed.
Play me no tricks," said Lord Ronald,
  "Your riddle is hard to read."

Oh, and proudly stood she up!
  Her heart within her did not fail:
She looked into Lord Ronald's eyes,
  And told him all her nurse's tale.

He laughed a laugh of merry scorn:
  He turned and kissed her where she stood:
"If you are not the heiress born,
  And I," said he, "the next of blood—

"If you are not the heiress born,
  And I," said he, "the lawful heir,
We two will wed to-mŏrrōw morn,
  And you shall still be—Lady Clare."

ALFRED TENNYSON.

Maud Muller.

MAUD MŪLLER, on ă summer's dāy,
Raked the mĕadōw sweet with hāy.
Beneath her tōrn hat glowed the wealth
Of simple beauty and rustic health.
Singing, she wrought, and her merry glee
The mŏck-bird echoed from his tree.

But when she glanced to the far-ŏff town,
White from its hill-slope looking down,
The sweet sŏng died, and a vague unrest
And a nameless lŏnging filled her breast—
A wish, that she hardly dared to own,
For something better than she had known.

The Judge rode slowly down the lane,
Smoothing his horse's chestnut mane.
He drew his bridle in the shade
Of the apple-trees, to greet the maid,
And ask a draught from the spring that flowed
Through the meadōw, acrŏss the rōad.

She stooped where the cool spring bubbled up,
And filled for him her small tin-cup,
And blushed as she gave it, looking down
On her feet so bare, and her tattered gown.
"Thanks!" said the Judge; "a sweeter draught
From a fairer hand was never quaffed."

He spoke of the grass, and flowers, and trees,
Of the singing-birds and the humming bees;
Then talked of the haying, and wondered whether
The cloud in the west would bring foul weather.
And Maud forgot her brier-torn gown,
And her graceful ankles, bare and brown,
And listened, while a pleased surprise
Looked from her lŏng-lashed hazel eyes.
At last, like one who for delāy
Seeks a vain excuse, he rode awāy.

Maud Muller looked and sighed: "Ah me!
That I the Judge's bride might be!
He would dress me up in silks so fine,
And praise and toast me at his wine.
My father should wear a broadcloth cōat,
My brother should sail a paintèd bōat.
I'd dress my mother so grand and gay,
And the baby should have a new toy each day.
And I'd feed the hungry and clothe the poor,
And all should bless me who left our dōor."

The Judge looked back as he climbed the hill,
And saw Maud Muller standing still:
"A form more fair, a face more sweet,
Ne'er hath it been my lot to meet.
And her modèst answer and graceful air
Show her wise and good as she is fair.
Would she were mine, and I to-day,
Like her, a harvester of hāy!
No doubtful balance of rights and wrŏngs,
Nor weary lawyers with endless tongues,
But lōw of cattle and sŏng of birds,
And health, and quiet, and loving words."

But he thought of his sister, proud and cold,
And his mother, vain of her rank and gold.
So, closing his heart, the Judge rode on,
And Maud was left in the field ălōne.
But the lawyers smiled that afternoon,
When he hummed in cōurt an old love-tune;
And the young girl mused beside the well,
Till the rain on the unraked clover fell.

He wedded a wife of richèst dower,
Who lived for fashion, as he for power.
Yĕt ŏft, in his marble hearth's bright glow,
He watched a picture come and go;
And sweet Maud Muller's hazel eyes
Looked out in their innocent surprise.

Oft, when the wine in his glass was red,
He lŏnged for the wayside well instĕad;
And closed his eyes on his garnished rooms,
To dream of meadōws and clover blooms;
And the proud man sighed with a secret pain,
"Ah, that I were free again!
Free as when I rōde that dāy
Where the barefoot maiden raked the hāy."

She wedded a man unlearnèd and poor,
And many children played round her dōor.
But care and sŏrrōw, and childbirth pain,
Left their traces on heart and brain.
And ŏft, when the summer sun shŏne hot
On the new-mown hay in the meadow lot,
And she heard the little spring-brook fall
Over the roadside, through the wall,
In the shade of the apple-tree again
She saw a rider draw his rein,
And, gazing down with a timid grace,
She felt his pleased eye read her face

Sometimes her nărrōw kitchen-walls
Stretched ăwāy into stately halls;
The weary wheel to a spinet[1] turned,
The tallow candle an astral[2] burned;
And for him who sat by the chimney lug,
Dozing and grumbling ō'er pipe and mug,
A manly form at her side she saw,
And joy was duty, and love was law.
Then she took up her burden of life again,
Saying only, "It might have been."

Alas for maiden! alas for Judge!
For rich repiner and household drudge!
Gŏd pity them bōth! and pity us all,
Who vainly the dreams of youth recall;

---

[1] **Spinet**, a musical instrument resembling a harpsichord, but smaller.

Astral (ăs'tral-lămp), an argand lamp having the oil in a flattened ring surmounted by a hemisphere of ground glass.

For of all sad words of tongue or pen,
The saddèst are these: "IT MIGHT HAVE BEEN!"
Ah, well! for us all some sweet hope lies
Deeply buried from human eyes;
And in the hereafter, ăngels may
Roll the stone from its grave ăwāy.

JOHN GREENLEAF WHITTIER.

THE ROSE AND THE GAUNTLET.

LOW spake the Knight to the peasant-girl:
"I tell thee sooth, I am belted Earl;
Fly with me from this garden small,
And thou shalt sit in my castle's hall;

"Thou shalt have pŏmp, and wealth, and plĕasure,
Joys beyŏnd thy fancy's mĕasure;
Here with my swōrd and horse I stand,
To bear thee ăwāy to my distant land.

"Take, thou fairèst, this full-blown rose,
A token of love that as ripely blows."
With his glove of steel he plucked the token,
But it fell from his gauntlet, crushed and broken.

The maiden exclaimed—"Thou seest, Sir Knight,
Thy fingers of iron can only smite;
And, like the rose thou hast tōrn and scattered,
I in thy grasp should be wrecked and shattered."

She trembled and blushed, and her glances fell;
But she turned from the Knight, and said, "Farewell!"
"Not so," he cried, "will I lose my prize;
I heed not thy words, but I read thine eyes."

He lifted her up in his grasp of steel,
And he mounted and spurred with furious heel;
But her cry drew fōrth her hōary sire,
Who snatched his bōw from above the fire.

Swift from the valley the warrior fled,
Swifter the bōlt of the crŏss-bōw sped;
And the weight that pressed on the fleet-foot horse
Was the living man, and the woman's corse.

That morning the rose was bright of hue;
That morning the maiden was fair to view;
But the evening sun its beauty shed
On the withered leaves, and the maiden dead.

JOHN STERLING.

THE BRIDGE OF SIGHS.

ONE more unfortunate,
Weary of breath,
Rashly importunate,
Gŏne to her death!

Take her up tenderly,
Lift her with care!
Fashioned so slenderly—
Young, and so fair!

Look at her garments,
Clinging like cērements[1],
While the wave constantly
Drips from her clothing;
Take her up instantly,
Loving, not lōathing!

Touch her not scornfully!
Think of her mōurnfully,
Gently and humanly—
Not of the stains of her;
All that remains of her
Now is pure womanly.

Make no deep scrutiny
Into her mutiny;
Rash and undutiful
Past all dishonor,
Death has left on her
Only the beautiful.

Still, for all slips of hers—
One of Eve's family—
Wipe those poor lips of hers,
Oozing so clammily.

Loop up her tresses
Escaped from the comb—
Her fair auburn tresses—
While wonderment guesses,
Where was her home?

Who was her father?
Who was her mother?
Had she a sister?
Had she a brother?
Or was there a dearer one

---

[1] **Cerement** (sēr'ment), cloth dipped in melted wax, and wrapped about dead bodies previous to embalming.

Still, and a nearer one
Yet, than all other?

Alas! for the rarity
Of Christian charity
Under the sun!
Oh! it was pitiful!
Near a whōle city full,
Home she had none.

Sisterly, brotherly,
Fatherly, motherly
Feelings had chānged—
Love, by harsh evidence,
Thrown from its eminence;
Even God's providence
Seeming estrānged.

Where the lamps quiver
So far in the river,
With many a light
From windōw and casement,
From garret to basement,
She stood, with amazement,
Houseless by night.

The bleak wind of March
Made her tremble and shiver;
But not the dark arch,
Or the black, flowing river:
Mad from life's history,
Glad to death's mystery,
Swift to be hurled—
Any where—any where
Out of the world.

In she plunged boldly—
No matter how coldly
The rough river ran—
Over the brink of it!
Picture it—think of it!
Dissolute Man!
Lave in it, drink of it,
Then, if you can!

Take her up tenderly—
Lift her with care!
Fashioned so slenderly—
Young, and so fair.

Ere her limbs, frigidly,
Stiffen too rigidly,
Decently, kindly,
Smooth and compose them;
And her eyes, close them,
Staring so blindly!

Dreadfully staring
Through muddy impurity,
As when with the daring
Last look of despairing
Fixed on futurity.

Pĕrishing gloomily,
Spurred by contumely,
Cold inhumanity,
Burning insanity,
Into her rest!
Crŏss her hands, humbly,
As if praying dumbly,
Over her breast!

Owning her weakness,
Her evil behavior,
And leaving with meekness
Her sins to her Saviour!

THOMAS HOOD.

The Influence of Fame.

OH, who shall lightly say that fame
Is nothing[1] but an empty name,
While in that sound there is a charm,
The nerves to brace, the heart to warm;
As, thinking of the mighty dead,
The young from slōthful couch will start,
And vow, with lifted hands outspread,
Like them to act a noble part?

Oh, who shall lightly say that fame
Is nothing but an empty name,
When, but for those, our mighty dead,
All ages past a blank would be;
Sunk in Oblivion's[2] murky bed—
A desert bare—a shipless sea?
They are the distant objects seen,
The lŏfty marks of what hath been.

Oh, who shall lightly say that fame
Is nothing but an empty name,
When memory of the mighty dead
To earth-worn pilgrim's wistful eye
The brightèst rays of cheering shed,
That point to immortality?

JOANNA BAILLIE.

I give my Soldier-Boy a Blade.

I GIVE my soldier-boy a blade,
In fair Damascus fashioned well;
Who first the glittering falchion[3] swayed,
Who first beneath its fury fell,

---

[1] **Nothing** (nŭth'ing).

[2] **Obliv'ion**, forgetfulness; cessation of remembrance. "Thou shouldst have heard many things of worthy memory, which now shall die in *oblivion*, and thou return unexperienced to the grave."

[3] **Falchion** (fâl'chun), a short, crooked sword; a broad sword with a slightly curved point.

I know not, but I hope to know
That for no mean or hireling trade,
To guard no feeling base or low,
I gave my soldier-boy ă[1] blade.

Cool, calm, and clear, the lucid[2] flood
In which its tempering work was done,
As calm, as clear, as cool of mood,
Be thou whene'er it sees the sun;
For country's claim, at honor's call,
For outraged friend, insulted maid,
At mercy's voice to bid it fall,
I give my soldier-boy a blade.

The eye which marked its peerless edge,
The hand that weighed its balanced poise,
Anvil and pincers, fōrge and wedge,
Are gŏne with all their flaming noise—
And still the gleaming *swōrd* remains;
So, when in dust I low am laid,
Remember, by these heartfelt strains,
I gave my soldier-boy a blade.

WILLIAM MCGINN.

THE LYRE AND SWORD.

THE freeman's glittering *swōrd* be blest,—
Forever blest the freeman's lyre,—
That rings upon the tyrant's crest;
This stirs the heart like living fire:
Well can he wield the shining brand,
Who battles for his native land;
But when his fingers sweep the chords
That summon heroes to the fray,
They găther at the feat of swords,
Like mountain-eagles to their prey!

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[1] **A** (ā). See Rule 1, p. 29.

[2] **Lucid**, transparent; clear.

And 'mid the vales and swelling hills,
That sweetly bloom in Freedom's land,
A living spirit breathes, and fills
The freeman's heart, and nerves his hand;
For the bright soil that gave him birth,
The home of all he loves on earth,—
For *this*, when Freedom's trumpet calls,
He waves on high his swōrd of fire,—
For *this*, amid his country's halls,
Forever strikes the freeman's lyre!

His burning heart he may not lend
To serve a doting despot's sway;
A suppliant knee he will not bend,
Before these things of "brass and clay:"
When wrŏng and ruin call to war,
He knows the summons from afar;
On high his glittering swōrd he waves,
And myriads feel the freeman's fire,
While he, around their fathers' graves,
Strikes to old strains the freeman's lyre!

GEORGE LUNT.

LIFE WITHOUT FREEDOM.

FROM life without Freedom, say, who would not fly?
For one day of Freedom, oh! who would not die?
Hark! hark! 'tis the trumpet! the call of the brave,
The death-sŏng of tyrants, the dirge of the slave.
Our country lies bleeding—oh! fly to her aid;
One arm that defends is worth hosts that invade.
From life without Freedom, oh! who would not fly?
For one day of Freedom, oh! who would not die?

In death's kindly bosom our last hope remains—
The dead fear no tyrants, the grave has no chains!
On, on to the combat! the heroes that bleed
For virtue, for mankind, are heroes indeed.

And, oh! even if Freedom from *this* world be driven,
Despair not—at least we shall find her in heaven.
In death's kindly bosom our last hope remains—
The dead fear no tyrants, the grave has no chains!

THOMAS MOORE.

HOW SLEEP THE BRAVE!

HOW sleep the brave, who sink to rest,
By all their country's wishes blest!
When Spring, with dewy fingers cold,
Returns to deck their hallōwed mold,
She there shall dress a sweeter sod
Than Fancy's feet have ever trod.

By fairy hands their knell is rung;
By forms unseen their dirge is sung;
There Honor comes, a pilgrim gray,
To bless the turf that wraps their clay;
And Freedom shall awhile repair,
To dwell, a weeping hermit, there.

WILLIAM COLLINS.

THE CHARGE OF THE LIGHT BRIGADE.

HALF a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.

"FORWARD, THE LIGHT BRIGADE!
CHARGE FOR THE GUNS!" he said:
Into the valley of Death
Rode the six hundred.

"FORWARD, THE LIGHT BRIGADE!"
Was there a man dismayed?
Not though the soldier knew
Some one had blundered:
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die,
Into the valley of Death
Rode the six hundred.

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
  Volleyed and thundered;
Stormed at with shot and shell,
Boldly they rode and well;
Into the jaws of Death,
Into the mouth of Hell,
  Rode the six hundred.

Flashed all their sabers bare,
Flashed as they turned in air,
Sabering the gunners there,
Charging an army, while
  All the world wondered:

Plunged in the battery-smoke,
Right through the line they broke;
Cossack and Rŭssian
Reeled from the saber-stroke,
  Shattered and sundered:—
Then they rode back—but not,
  Not the six hundred.

Cannon to right of them,
Cannon to left of them,
Cannon behind them,
  Volleyed and thundered;
Stormed at with shot and shell,
While horse and hero fell,
They that had fought so well
Came through the jaws of Death,
Back from the mouth of Hell,
All that was left of them—
  Left of six hundred.

When can their glōry fade?
Oh, the wild charge they made!
  All the world wondered.
Honor the charge they made!
Honor the Light Brigade,
  Noble Six Hundred!

ALFRED TENNYSON.

BINGEN ON THE RHINE.

A SOLDIER of the Legion lay dying in Algiers,
There was lack of woman's nursing, there was dearth of woman's tears;
But a cŏmrāde stood beside him, while his life-blood ebbed away,
And bent with pitying glances, to hear what he might say.
The dying soldier faltered, as he took that comrade's hand,
And he said, "I never more shall see my own, my native land;
Take a message, and a token, to some distant friends of mine,
For I was born at Bingen[1]—at Bingen on the Rhine.

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[1] **Bingen**, (bĭng'en), a town of Germany, noted for its superior wines, situated on the left bank of the Rhine at the influx of the Nahe (nä'ĕ).

"Tell my brothers and companions when they meet and crowd around
To hear my mōurnful stōry in the pleasant vineyard ground,
That we fought the battle bravely, and when the day was done,
Full many a corse lay ghastly pale, beneath the setting sun.
And midst the dead and dying, were some grown old in wars,
The death-wound on their gallant breasts, the last of many scars:
But some were young—and suddenly beheld life's morn decline;
And one had come from Bingen—fair Bingen on the Rhine!

"Tell my mother that her other sons shall comfort her old age,
And I was āye a truant bird, that thought his home a cage:
For my father was a soldier, and even as a child
My heart lĕaped fōrth to hear him tell of struggles fierce and wild;
And when he died, and left us to divide his scanty hōard,
I let them take whate'er they would, but kept my father's *swōrd*,
And with boyish love I hung it where the bright light used to shine,
On the cottage-wall at Bingen—calm Bingen on the Rhine!

"Tell my sister not to weep for me, and sob with drooping head,
When the troops are marching home again, with glad and gallant tread;
But to look upon them proudly, with a calm and steadfast eye,
For her brother was a soldier too, and not afraid to die.
And if a cŏmrāde seek her love, I ask her in my name
To listen to him kindly, without regret or shame;
And to hang the old *swōrd* in its place (my father's sword and mine),
For the honor of old Bingen—dear Bingen on the Rhine!

"There's another—not a sister; in the happy days gŏne by,
You'd have known her by the mĕrriment that sparkled in her eye;
Too innocent for coquetry,—too fond for idle scorning,—
O friend! I fear the lightèst heart makes sometimes heavièst mourning;
Tell her the last night of my life (for ere the moon be risen
My body will be out of pain—my soul be out of prison),
I dreamed I stood with *her*, and saw the yĕllōw sunlight shine
On the vine-clad hills of Bingen—fair Bingen on the Rhine!

"I saw the blue Rhine sweep alŏng—I heard, or seemed to hear,
The German sŏngs we used to sing, in chorus sweet and clear;

And down the pleasant river, and up the slanting hill,
The echoing chorus sounded, through the evening calm and still;
And her glăd blue eyes were on me as we passed with friendly talk
Down many a path beloved of yore, and well-remembered walk,
And her little hand lay lightly, confidingly in mine:
But we'll meet no more at Bingen—loved Bingen on the Rhine!"

His voice grew faint and hoarser,—his grasp was childish weak,—
His eyes put on a dying look,—he sighed and ceased to speak:
His cŏmrāde bent to lift him, but the spark of life had fled,—
The soldier of the Legion, in a fŏreign land—was dead!
And the sŏft moon rose up slowly, and calmly she looked down
On the red sand of the battle-field, with bloody corpses strewn;
Yea, calmly on that dreadful scene her pale light seemed to shine,
As it shŏne on distant Bingen—fair Bingen on the Rhine!

CAROLINE NORTON.

THE WIDOW AND CHILD.

HOME they brought her warrior dead;
She nor swooned nor uttered cry;
All her maidens, watching, said,
"She must weep, or she will die."

Then they praised him, sŏft and low,
Called him worthy to be loved,
Truèst friend and noblèst foe;
Yet she nēither spoke nor moved.

Stole a maiden from her place,
Lightly to the warrior stept,
Took a face-clŏth from the face;
Yet she nēither moved nor wept.

Rose a nurse of ninety years,
Set his child upon her knee—
Like summer tempèst came her tears—
"Sweet my child, I live for thee."

ALFRED TENNYSON.

Barbara Frietchie.

UP frŏm the meadōws rich with corn,
Clear in the cool September morn,
The clustered spires of Frederick stand
Green walled by the hills of Maryland.

Round about them orchards sweep,
Apple- and peach-tree fruited deep,
Fair as a garden of the Lord
To the eyes of the famished Rebel horde,
On that pleasant morn of the early fall
When Lee marched over the mountain wall,—
Over the mountains winding down,
Horse and foot, into Frederick town.

Forty flags with their silver stars,
Forty flags with their crimson bars,
Flapped in the morning wind: the sun
Of noon looked down, and saw not one.

Up rose old Barbara Friĕtchie then,
Bowed with her fourscore years and ten;
Bravèst of all in Frederick town,
She took up the flag the men hauled down;
In her attic-windōw the staff she set,
To show that one heart was loyal yet.

Up the street came the Rebel tread,
Stonewall Jackson riding ahead.
Under his slouched hat left and right
He glanced: the old flag met his sight.

"Halt!"—the dust-brown ranks stood fast.
"Fire!"—out blazed the rifle blast.
It shivered the windōw, pane and sash;
It rent the banner with seam and gash.

Quick, as it fell from the broken staff,
Dame Barbara snatched the silken scarf;
She leaned far out on the windōw-sill,
And shook it fōrth with a royal will.
"*Shoot, if you must, this old gray head,*
But spare your country's flag," she said.

A shade of sadnèss, a blush of shame,
Over the face of the leader came;
The noble nature within him stirred
To life at that woman's deed and word:
"*Who touches a hair of yŏn gray head*
Dies like a dŏg! MARCH ON!" he said.

All day lŏng through Frederick street
Sounded the tread of marching feet:
All day long that free flag tossed
Over the heads of the Rebel host.

Ever its tōrn folds rose and fell
On the loyal winds that loved it well;
And through the hill-gaps sunset light
Shŏne over it with a warm good-night.

Barbara Friētchie's work is ō'er,
And the Rebel rides on his raids no mōre.
Honor to her! and let a tear
Fall, for her sake, on Stonewall's bier.

Over Barbara Friētchie's grave
Flag of Freedom and Union, wave!
Peace and order and beauty draw
Round thy symbol of light and law;
And ever the stars above look down
On thy stars below in Frederick town!

JOHN GREENLEAF WHITTIER.

The Star-spangled Banner.

OH! say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming;
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched, were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there;
Oh! say, does that star-spangled banner yĕt wave
O'er the land of the free and the home of the brave?

On the shōre, dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze o'er the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it cătches the gleam of the morning's first beam;
Its full glōry, reflected, now shines on the stream;
'Tis the star-spangled banner, oh! lŏng may it wave
O'er the land of the free and the home of the brave.

And where is the band who so vauntingly swōre,
'Mid the havoc of war and the battle's confusion,
A home and a country they'd leave us no mōre?
Their blood hath washed out their foul footsteps' pollution;
No refuge could save the hireling and slave
From the terror of flight, or the gloom of the grave;
And the star-spangled banner in triumph doth wave
O'er the land of the free and the home of the brave.

Oh! thus be it ever, when freemen shall stand
Between our loved home and the war's desolation;
Blessed with victory and peace, may the heaven-rescued land
Praise the power that hath made and preserved us a nation!
Then conquer we must, for our cause it is just,
And this be our motto, "In God is our Trust;"
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave.

Francis Scott Key.

The Flower of Liberty.

WHAT flower is this that greets the morn,
Its hues from heaven so freshly born?
With burning star and flaming band
It kindles all the sunset land;
Oh, tell us what its name may be—
Is this the Flower of Liberty?
It is the banner of the free,
The starry Flower of Liberty!

In savage Nature's far abode
Its tender seed our fathers sowed;
The storm-winds rocked its swelling bud,
Its opening leaves were streaked with blood,
Till lo! earth's tyrants shook to see
The full-blown Flower of Liberty!
Then hail the banner of the free,
The starry Flower of Liberty!

Behold its streaming rays unite
One mingling flood of braided light,—
The red that fires the Southern rose,
With spotless white from Northern snows,
And, spangled o'er its ăzure, see
The sister Stars of Liberty!
Then hail the banner of the free,
The starry Flower of Liberty!

The blades of heroes fence it round,
Where'er it springs is holy ground;
From tower and dome its glōries spread;
It waves where lonely sentries tread;
It makes the land, as ocean, free,
And plants an empire in the sea!
Then hail the banner of the free,
The starry Flower of Liberty!

Thy sacred leaves, fair Freedom's flower,
Shall ever float in dome and tower,
To all their heavenly colors true,
In blackening frŏst or crimson dew,—
And God love us as we love *thee*,
Thrice holy Flower of Liberty!
Then hail the banner of the free,
The starry FLOWER OF LIBERTY!

O. W. HOLMES.

UNION AND LIBERTY.

FLAG of the heroes who left us their glōry,
Bōrne through their battle-fields' thunder and flame,
Blazoned in sŏng and illumined in stōry,
Wave ō'er us all who inherit their fame!
Up with our banner bright,
Sprinkled with starry light,
Spread its fair emblems from mountain to shōre,
While through the sounding sky
Loud rings the Nation's cry,—
UNION AND LIBERTY! ONE EVERMŌRE!

Light of our firmament, guide of our Nation,
Pride of her children, and honored afar,
Let the wide beams of thy full constellation
Scatter each cloud that would darken a star!
Up with our banner bright,
Sprinkled with starry light,
Spread its fair emblems from mountain to shōre,
While through the sounding sky
Loud rings the Nation's cry,—
UNION AND LIBERTY! ONE EVERMŌRE!

Empire unsceptered! What foe shall assail thee,
Bearing the standard of Liberty's van?
Think not the Gŏd of thy fathers shall fail thee,
Striving with men for the birthright of man!

Up with our banner bright,
Sprinkled with starry light,
Spread its fair emblems from mountain to shōre,
While through the sounding sky
Loud rings the Nation's cry,—
UNION AND LIBERTY! ONE EVERMŌRE!

Yĕt if, by madness and treachery blighted,
Dawns the dark hour when the *swōrd* thou must draw,
Then, with the arms of thy millions united,
Smite the bold traitors to Freedom and Law!
Up with our banner bright,
Sprinkled with starry light,
Spread its fair emblems from mountain to shōre,
While through the sounding sky
Loud rings the Nation's cry,—
UNION AND LIBERTY! ONE EVERMŌRE!

LORD OF THE UNIVERSE! shield us and guide us,
Trusting Thee always through shadōw and sun!
Thou hast united us: who shall divide us?
Keep us, oh, keep us, the MANY IN ONE!
Up with our banner bright,
Sprinkled with starry light,
Spread its fair emblems from mountain to shōre,
While through the sounding sky
Loud rings the Nation's cry,—
UNION AND LIBERTY! ONE EVERMŌRE!

O. W. HOLMES.

PART I.

CALISTHENICS.

CALISTHENICS.

CALISTHEN'ICS, from the two Greek words KALOS, signifying *beautiful*, and STHENOS, *strength*, is the name applied in this work to an extended course of exercises, *performed without the aid of technical apparatus*, which is designed to further the proportionate development of the body; render the joints more flexible in all directions; give the pleasing and graceful appearance of firmness, steadiness, and dexterity in the positions and in the use of the limbs; and secure physical beauty, muscular strength, and robust health.

INSTRUCTION OF ASSISTANTS.

IN Calisthenics, as in all other things taught, every principal is responsible for the instruction of his school. He should assemble his assistants or monitors together for theoretical and practical instruction as often as he may judge necessary. When he is unable to attend to this duty in person, it may be discharged by the vice-principal, or an instructor specially appointed for the purpose.

When instruction is given to assistants, or a number of teachers, they should be required to explain the positions and movements of the different classes of exercise, and to put them into practical operation. Each command in a lesson, at the theoretical instruction, should be given by the principal, and then repeated in succession by his assistants,

so that while they become habituated to the commands, uniformity may be established in the manner of giving them.

COMMANDS.

THERE are three kinds: the command of *caution*, or attention; the *preparatory command*, which indicates the position that is to be taken, or the class of movements that is to be executed; and the command of *execution*, or the part of the command which causes an execution.

The tone of command should be animated, distinct, and of a loudness proportioned to the size of the room and the number of students under instruction.

The commands of caution and the preparatory commands are herein distinguished by *italics;* those of execution, by CAPITALS. The preparatory commands are given distinctly, with an ascending progression in the tone of command, but always in such a manner that the tone of execution may be more energetic and elevated. The divisions are indicated by a dash. The parts of commands which are placed in a parenthesis are not pronounced. Commands in music, on page 147.

POSITION OF THE STUDENT.

THE position of the student, when not otherwise directed, will always be the *military* or *fundamental position*, as shown in the accompanying figures. At the command, ATTENTION, or POSITION,

1. HEELS TOGETHER. The heels are placed on the same line, as near each other as the conformation of the student will permit.

2. FEET OUTWARD. The feet are turned out equally, forming with each other something less than a right angle.

3. KNEES JOINED. The knees are joined and kept straight, without stiffness.

4. Body erect. The body is erect on the hips, inclining a little forward.

5. Shoulders back. Both shoulders form a straight line, at right angles with the neck and head, and fall equally.

6. Arms down. The arms hang naturally.

7. Elbows in. The elbows are held near the body, but not hugged to the sides.

8. Hands outward. The palms of the hands are turned a little to the front, and the little fingers touch the outsides of the thigh.

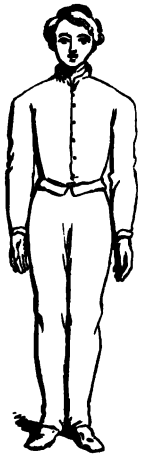

Fig. 5.

Fig. 6.

9. Head up. The head is held erect and square to the front, without constraint.

10. Eyes front. The eyes are fixed on some object in front of the body, about twenty feet forward on the ground, when not directed to the instructor.

11. Mouth shut. *The breathing should in all cases be carried on through the nose.*

Commencing position. The position in which the body is when about to execute a certain movement, or class of movements, is called the commencing position of that

movement. This position may therefore vary almost infinitely.

Positions taken. The positions commanded to be taken refer always to that part of the body last mentioned as under command; and when taken, they must be kept until others are commanded. When two, three, or more parts of the body are included in the command, their position should be taken together.

TIME AND RHYTHMUS.

In order that Calisthenics may produce the most desirable effects on the mental and spiritual nature of man, as well as on his physical, it is not only necessary that the movements have a determined form and order of execution, but that they have a determined *time*, the rhythmus or division of which is well established in the mind.

The measure of time must also be viewed in a special way, as far as it regards Calisthenics. If we see a whole series of movements, either one exercise repeatedly executed according to a certain law, or different exercises following each other according to a similar law, then we have the rhythmus; the movements become rhythmical, and the various motions appear as parts of a certain measure of time. Military marching may serve as an instance: it consists of one principal movement, the repeatedly executed pace, which, being alternately done by both feet, appears as a double movement, which in its repetitions produces the movement of walking; and this, if the same time is observed for both feet and for the repetitions, becomes a rhythmical walking or marching. Each pace is a part of a measure which finishes with the setting down of the advanced foot.

The special rhythmical relations of walking and marching, as well as in general of all the advancing foot movements, are made sensible either by directing our attention principally to one foot while the other is comparatively

disregarded, and thereby to our imagination the steps of the first foot appear the heavier and stronger; or the rhythmus may be observed by marking more prominently the steps of one of the feet, or in general certain steps, which are, so to speak, somewhat more accentuated, either by a really more vigorous tread, or by resting longer with one foot on the ground, or by executing at certain steps corresponding movements of other limbs (clapping together of the hands, for instance, inclination of the upper part of the body, etc.): in this way originate rhythmical forms of time, which show themselves as determined metrical articulations.

As each simple movement involves a certain measure of time, so the compound movements, and those which follow each other, must be executed in a certain measure of time or in so many single consecutive measures. It is an indispensable quality of the rational instructor to divide each class of movements into its constituent motions or elements, and to mark them during their performance by counting. In this way the student becomes conscious of the form and signification of each class of movements, and the exercises become *conscious actions*. This is also a reason why Calisthenics are not only a means for the development of the body, but also for that of the mental and spiritual man. The mind is taught to govern the body, and every articulation and limb is habituated to a prompt and ready obedience to the will.

Calisthenic exercises have their greatest value when done by many together, and under the direction of an experienced instructor. Then an orderly and exact execution of the movements is only rendered possible by a perfect rhythmus, which is made evident to the eye or ear of each member of the class. As a majority of English songs, and nearly all marches, dances, and other pieces of music that are employed to secure simultaneous movements, are in *eights*, the rhythmus should be octosyllabic. The most *useful* mode of securing concert is by employing the voice; the most *pleasing*, instrumental music.

VOCAL EXERCISES WITH CALISTHENICS.

BE the instrumental music never so good, the instructor should always conduct a portion of the movements to vocal exercises.

1. COUNTING. Let the members of the class count continuously in concert, from one to eight inclusive, at an average rate of ninety in a minute, which rate may be most readily determined by the use of a metronome. The instructor gives the words of command, and the students take the required positions and execute all the movements in exact time as marked by the counting. For Varieties, see No. 28, page 143.

2. PHONETICS. When phonetics are employed, all the members of the division will produce the tonics consecutively, as arranged in the Table of Oral Elements, p. 20, uttering each one eight times, or adopt some other variety of No. 29, page 144. Combinations formed by prefixing and affixing subtonics and atonics to the tonics will be employed in like manner.

3. RECITATIONS AND SONGS. Spirited recitations in octosyllabic verse—narrative, descriptive, and lyric; national odes, and battle-pieces, should frequently be used with Calisthenics to mark the time. Appropriate selections are given in this work. Let the pieces be so recited that the poetry may address itself to the heart; that the tones of the voice may be more akin to music than ordinary speech; that the prosody may be carefully observed, giving every line its proper part in the melody, without spoiling the sense by a sing-song cadence. Vocal music should also be employed in this connection.

MUSIC WITH CALISTHENICS.

IN order to awaken a lively and abiding interest in calisthenic and gymnastic exercises, and to secure an enthusiasm and a fascination that shall convert indolence and

sluggishness into cheerful and vigorous activity, it will be found absolutely necessary to employ instrumental music.

The best music for this purpose is furnished by a brass band; and is specially appropriate for public inspection or exhibition. There are many single instruments that are easily obtained. A drum, a tambourine, a triangle, or even a common plow-clevis, while less pleasing than some other instruments, secures most perfect concert. The flute, the guitar, and the violin are excellent; but the piano, all things considered, is preferable. Appropriate music, specially arranged for the last-named instrument, is introduced in the body of this work. For commands, and further explanations, see p. 147.

FORMATION OF THE CLASS.

TO execute the classes of movements well from the different positions, the students must be placed in a definite order, and this is called the *formation of the class.* The

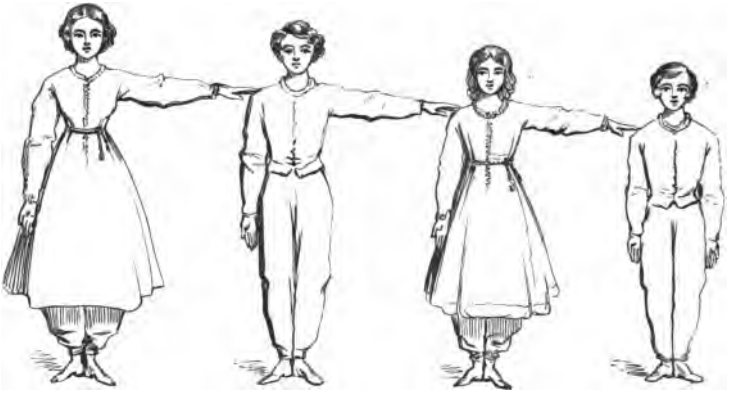

FIG. 7.

formation depends on the *kind* of exercise, and also the *place* of exercise. When the space permits, all the students are to be placed abreast.

When the students have assembled, or the hour for the exercise has arrived, the order is, *Class*—FALL IN; on which

the students place themselves in front of the instructor according to their height, beside each other in one rank, so near as to *slightly* touch each other with their elbows, and yet leaving room enough for their arms to swing. The tallest student stands at the left of the instructor, and the shortest at his right. In most exercises each student must have sufficient space to move his limbs in all directions without being hindered; for this purpose the open formation is chosen, which is made from the close formation at the order, *Take your Distance*—MARCH!

At the announcing order, each student, except the last, lays his left hand on his left neighbor's right shoulder; and at the command, MARCH! the student at the instructor's right remains in his place, while every other one moves away from his neighbor at his left, until his own left arm and hand are freely stretched out, so that the points of his fingers only touch his neighbor's right shoulder, as in Fig. 7.

At the command, POSITION! the stretched arms are simultaneously placed down by the side, and the students take the *fundamental* or *military position.*

If the room will not admit of one expanded line, two or three may be formed in like manner; however, at the least, from four to five feet apart from each other. The first student in the second line at the instructor's right will be the next taller than the last student of the front line at the instructor's left. When facing toward the instructor, the students of the back lines will *cover square*—that is, stand *exactly* behind the ones in front.

For some movements, the open formation just described does not give a sufficient distance. In such cases, at the order, *Take a double distance*—MARCH! wider distance is taken, by each student placing himself so far from his neighbors, that he can with his stretched arms and fingers touch the tips of the fingers of the stretched arms of his neighbors. This formation, however, requires a greater longitudinal space, and makes it more difficult, if there is a great number of students, to overlook them.

In such cases, when the students are in the position illustrated by Fig. 7, the instructor will first command: *In line* (*or each line*)—COUNT TWOS; and the students count from right to left, commencing with the shortest one in the rank nearest the instructor, pronouncing distinctly, in the same tone, without hurry and without turning the head, *one, two; one, two*, &c., according to the place each one occupies.

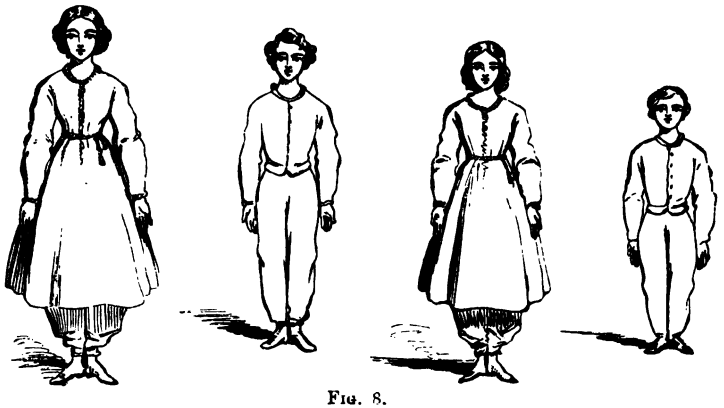

FIG. 8.

Now follows the command, *Twos, one pace forward*—MARCH! on which the *ones* retain their places, and the *twos* take a step forward of about thirty inches, and join heels, as seen in Fig. 8. In this formation, longitudinal space is saved, and supervision made easy. The distances that now result must be strictly retained, as they are the most convenient to enable each student to take all the positions of the body, without inconvenience to his neighbors.

As soon as the necessary formation is executed, each individual must assume the *fundamental* or *military position*. From this position all others proceed, and also many of the movements. If, at the order of the instructor, any other commencing position has been assumed, and we wish that the fundamental position shall be taken, it is done at the command, ATTENTION! or, POSITION!

INSTRUCTION OF THE CLASS.

IN class drill, or in a small school where but one teacher is employed, the object being the instruction and improvement of the students, the instructor never requires a position to be taken, or a movement to be executed, until he has given an exact explanation of it; and he executes, himself, the movement which he commands, so as to join example to precept. He accustoms the students to take, by themselves, the exact position which is explained; and sees that all the movements are performed without precipitation.

Each movement should be understood before passing to another. After the movements have been properly executed in the order laid down in a general division, the instructor no longer confines himself to that order; but, on the contrary, he should vary the exercises frequently, that he may elicit thought, judge of the intelligence of the students, and call into action, alternately, various sets of muscles.

The instructor allows the students to rest at the end of each part of the lessons, and oftener, if he thinks proper, especially at the commencement; for this purpose he commands—REST.

At this command, the student is no longer required to preserve immobility. He may change his position, but may not leave the ranks. If the instructor wishes merely to relieve the attention of the student, he commands, *Right foot in place*—REST; the student is then not required to preserve his immobility, but he always keeps the foot named in the preparatory command on the line, and carries the other foot six inches to the rear, slightly bending the advanced knee, and lets the weight of the body fall mainly on the foot in the rear.

When the instructor wishes to commence the instruction, he commands, *Attention*—CLASS; when the students take their position, remain motionless, and fix their attention.

During the initial exercises, and until the student has acquired the ability to execute readily the classes of move-

ments of the positions under consideration at the time, all the students will *count* as described on pp. 124 and 143.

At the commencement, slow movements should be practiced, then quicker ones; afterward the command for rapid and slow movements should be given so as to take the pupil by surprise, and the same with regard to one member only, or several together.

Exercises should always be commenced as well as finished gently. This is especially important for beginners, as they are sometimes injured, and their progress retarded, by too severe efforts at first.

The instructor will remember, that the organs or parts are to be developed and strengthened by moderate and prolonged exertions, rather than by violent and fitful ones. The weaker organs or limbs should always receive more attention, and be more frequently subjected to exercises specially adapted to their invigoration.

All violent exertions should be made when the stomach is empty, or nearly so. The best times for the more active calisthenic exercises are early in the morning, and toward evening; when practiced at school, the best times are the middle of the forenoon, and toward the close of the afternoon session. They should not be practiced immediately after meals, nor very near the time for eating, as digestion is never well performed when the system is in an agitated or exhausted condition.

INSTRUCTION OF THE SCHOOL.

THE harmony so indispensable in the movements of the several classes of a large school, or of two or more schools, can only be attained by the use of the same commands, the same principles, and the same mode of execution. Hence, in order to render general exercises most interesting, effective, and useful, all instructors will conform themselves, without addition or curtailment, to what will herein be prescribed, until a perfect mastery is secured.

The movements, as described from the different positions named in this work, are intended for separate classes, or schools where there is sufficient space for students to stand in lines far enough apart to prevent their hands or feet coming in contact. The intelligent instructor will not find it difficult, however, to make such modifications and omissions as will enable him to conduct exercises successfully when the students are seated, or when they are standing in a compact body.

In the chapel, or other room for school drill, the students will have seats assigned solely with reference to their height: those that are shortest will be seated nearest the principal's platform.

The exercises of each lesson will be executed several times in the order in which they are arranged, and the lessons will be introduced consecutively; but as soon as the school shall be confirmed in the principles of Calisthenics, and taught to perform all the exercises with the utmost precision, the order of the positions, of the movements, and of the general divisions, may be varied.

During a *public* inspection or exhibition, the instructor will employ only the commands necessary to vary the usual order of exercises. An occasional departure from this rule may be advisable, to impart greater animation. He will not execute, himself, the movements he commands; but he may indicate by gesture both the nature and the direction of the movements. To insure promptitude and perfect uniformity, an assistant, or an intelligent student, occupying a position in front, may execute the movements simultaneously with the school.

CALISTHENIC HALL.

THE floor of a calisthenic hall should be streaked or inlaid, as shown in Fig. 9. The lines must be about *thirty* inches apart, both lengthwise and crosswise of the room. Each intersection forms a standing. Many classes

of exercise may be executed when all the standings are occupied; but in that event it will be found necessary to make some modifications and omissions.

The preferable mode is, after the instructor has sized the ranks, to form the whole school into two equal divisions—

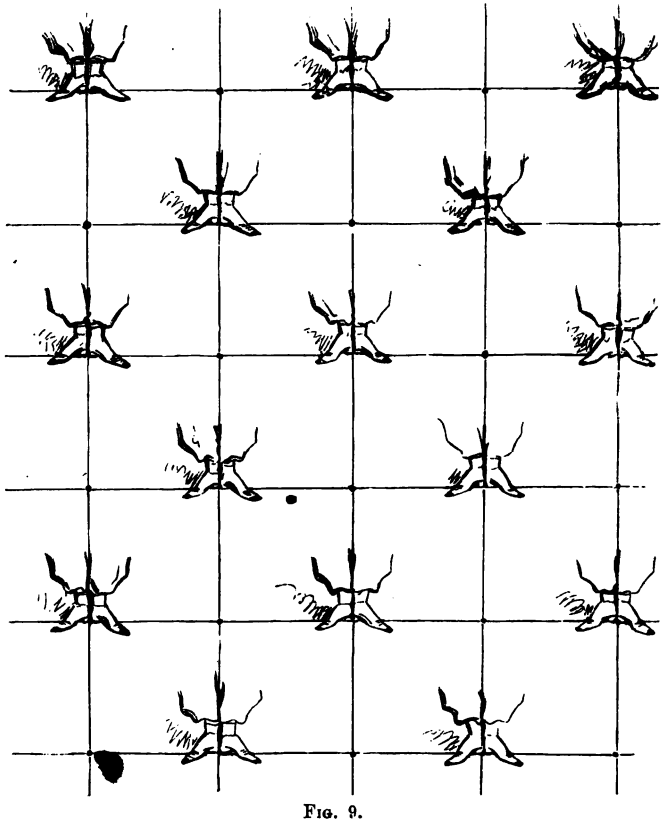

Fig. 9.

all the odd lines, from side to side, constituting the first division; and the even lines, the second. Then one division will rest while the other is under drill; or they will occupy the hall on alternate days, or during different hours of the same day.

The formation of the division under drill will be as follows: At the command, *First* (*or second*) *division*—Fall in, every

member of the division (knowing his own relative height, rank, and position) will at once take his standing. The shortest student in the division will occupy the first standing at the teacher's right, in the front rank; and the tallest one, the last standing at the teacher's left, in the rank furthest back. The ranks will occupy every second line, commencing with the second one front.

As soon as this formation is secured, the instructor commands, *In every rank*—COUNT TWOS; and the students count *twos*, as directed on page 127. At the command, *Twos, one standing forward*—MARCH, the *twos* step forward (*left foot first*) and occupy the standings immediately in front, thus completing the formation as represented by the feet in Fig. 9.

At the conclusion of the exercise, or preparatory to marching, the instructor commands, *Twos, one standing backward* —MARCH; and the *twos* step backward (*left foot first*) and occupy their original standings in the ranks.

The temperature of a calisthenic hall should be kept at from 63 to 70 degrees; but during the continuance of the exercises the windows should be opened, so that the room may be thoroughly ventilated. All heavy and unnecessary clothing should be removed. At the close of the exercise, when the quick movements and changing evolutions of the limbs and the joints have increased the animal heat and produced a sensible perspiration, the windows must be closed, and all draughts of air avoided. A perfect ventilation, however, must be secured at all times.

COSTUME.

IN arranging a costume[1] for calisthenic and gymnastic exercises, we must take into account what may be regarded as the elementary requisites of all dress: that it be

[1] **Costume.**—The author, in the preparation of this article, has incorporated valuable ideas from an able paper in the Atlantic Monthly, entitled *Daily Beauty*. A perusal of that paper is earnestly recommended.

comfortable and decent, convenient and suitable, beautiful in form and color, simple, genuine, harmonious with Nature and itself.

The first two requisites of dress are easily attained; for only a sufficiency of suitable covering is necessary to them. Dress, however, should not only secure these points, but *seem* to secure them; for, as to others than the wearer, what is the difference between sweltering and seeming to swelter, shivering and seeming to shiver?

Fig. 10.

Fig. 11.

Convenience, which is to be distinguished from mere bodily comfort, is the next essential of becoming dress. A man should not wear a Spanish cloak while using a flail or a pair of Indian clubs; a woman should not make butter in large hanging-sleeves, nor walk on muddy roads in long, trailing skirts. No beauty of form or splendor of material in cos-

tume can compensate for manifest inconvenience to the wearer. No dress is sanctioned by good taste which does not permit, and seem to permit, the easy performance of any movement proper to the wearer's age and condition in life; for it defies the very first law of the mixed arts—*fitness.*

Form is the most important element of the absolute beauty of dress, as it is of all arts that appeal to the eye. The lines of costume should, in every part, conform to those of nature, or be in harmony with them. In color, another important element of beauty, no fine effects of costume are to be attained without broad masses of pure and positive tints. The various tints of brown may be employed with fine effect in composing a costume; but the best hues for a calisthenic dress are blue, gray, red, green, purple, and scarlet.

The illustrations here introduced give a correct idea of the style of the costume best adapted to calisthenic and gymnastic exercises. Indeed, all the elementary requisites of dress are here combined, rendering its adaptation perfect to every purpose for which a costume is intended.

In Fig. 11, the drapery is not, as is too frequently the case, deformed and hateful; for its lines conform to those of the parts of the person which it conceals. With what completeness, ease, and comfort it clothes the entire figure of the wearer! There is not a line about it which indicates compression, or one expressive of heedless laxity. Both limbs and trunk are amply draped; and yet how plainly it is seen that the wearer is well developed and untortured. The waist, girdled in at the proper place, is of its natural size. How expressive the figure is of health, and grace, and bounteous fullness of life!

The dress opens in front, and is both more convenient and more beautiful than one which opens behind. It is so constructed that the wearer's limbs are as free as air; that she can even clap her hands, with arms vertical, above her head without the slightest discomfort. The gown is short, and the skirt is full, reaching only to about the middle of the calf of the leg; and therefore, though worn without hoops,

it does not fall closely around the figure. The trowsers, which are also full, are gathered in at the ankle by a plain band, which has a small ruffle at the lower edge. The trimming, in moderate quantity, is put on the principal seams and the edges. The material, at all seasons of the year, both for male and female, should be flannel.

It will be observed that the gentleman's dress (Fig. 10) is loose and comfortable. The primary object of the costume is not to exhibit rounded and shapely limbs and well-developed muscles, but to give ease and comfort to the student in all of his positions and movements. The military jacket, without unnecessary padding, is selected. It has no useless skirt, and the collar is neither high nor stiff. The trowsers, which are very loose, are gathered in and buttoned at the ankle, or fastened with an elastic band or a small strap.

Students may exercise in their street dresses. The gentlemen will remove their coats. The ladies will use elastic bands to sustain their skirts, so that the wearer's legs and feet may have free play. Bathing dresses will very generally be found pretty and appropriate for these exercises.

GENERAL DIVISIONS.

THE general divisions of Calisthenics embrace CHEST, SHOULDER, ELBOW, ARM AND HAND, HEAD AND NECK, TRUNK AND WAIST, KNEE, LEG AND FOOT, AND COMBINED EXERCISES.

It will be remembered that the execution of the following exercises is done by all the students simultaneously and equally, so that each position is taken and each motion is begun by all at the same moment, and each class of movements is executed in the same time, which is to be marked as described p. 124.

In executing the movements, the right side will have precedence of the left; the front of the rear. Movements to the sides will always precede correspondent ones to the front and rear.

I.

CHEST EXERCISE.[1]

FIRST SERIES.

First Position.

No. 1.—Immediately after the formation of the class, as is prescribed on p. 125, the instructor commands: 1. *Attention*—CLASS; 2. *Chest Exercise;* 3. *First Series;* 4. *First*—POSITION.

No. 2.—On hearing the *first* word of the first command, the students fix their *attention;* at the *second*, they always take the *habitual* or *military* position, p. 120, which brings the ear, shoulder, hip, knee, and ankle into line, as seen in Fig. 12.

No. 3.—When the fourth command is given, the students will take the first position, as represented by Fig. 13. The fists are placed together upon the breast, with their backs front, and the elbows are elevated *as high as the shoulders.*

No. 4.—*First Movements*—RIGHT. At this command, the students, marking time by counting,[2] or otherwise, as prescribed p. 124, will describe the arc A B, and recover the commencing position four times. The outward motions are the accented or more forcible ones. On the fourth outward motion the instructor will command, LEFT, when the students, as soon as they recover the commencing position, describe the arc C D four times. On the fourth outward motion with the left hand, the instructor commands, ALTERNATE, when the students, after recovering the commencing position, describe the arcs A B and C D alternately four times (twice to each arc), commencing with

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[1] **Chest Exercise.**—As the first *three* classes of movements are made from and terminate with the chest, and all the movements from the *four* positions of this general division bring into play the chest-muscles, and as a more convenient classification is thus secured, the first general division is called *Chest Exercise;* though, in a strict classification, it would be termed *Elbow Exercise.*

[2] **Music,** PHONETICS, and other VOCAL EXERCISES to accompany the Movements, pp. 142 to 153

the arc A B. At the command, BOTH, the arcs will be described four times simultaneously. It will be seen that these arcs are so described that, at their terminations B and D, the backs of the fists are to the rear.

No. 5.—*Second Movements*[1]—RIGHT. The remaining commands of this class of movements, and the number and order of the movements, are the same as in No. 4 ; but the motions are made from the first position directly out at the sides and behind, as far as possible, the arcs described being horizontal.

FIG. 12.

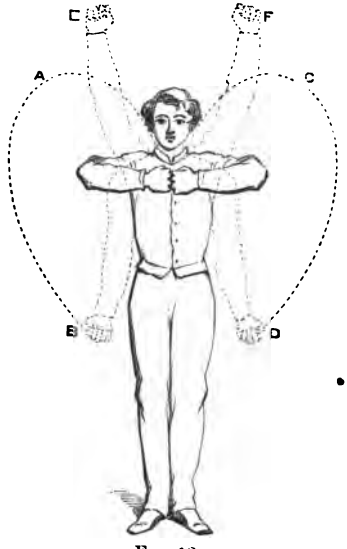

FIG. 13.

No. 6.—*Third Movements*—RIGHT. The motions of this class are made up and off at an angle of 45 degrees from the first position. The number and order of the movements are the same as in No. 4. On reaching the points E and F, the arms will be straight, and the backs of the fists to the rear.

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[1] **Second Movements.**—The great point in this class of movements is to hold the arms *perpendicular* to the body, and throw them backward as far and as violently as possible, thus stretching the collar-bone and flattening the shoulder-blades. This gives room to the lungs in front, enlarges the chest, and tends to cure round shoulders.

Second Position.

No. 7.—The instructor commands, *Second*—POSITION; and the students instantly, at the second word of command, place their elbows by their sides, in line with the waist, and their fists against their shoulders, backs front, as represented in Fig. 14.

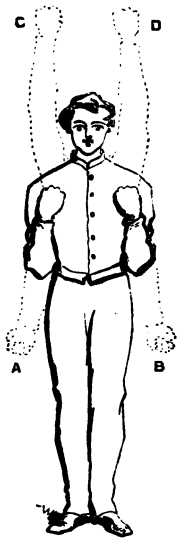

FIG. 14.

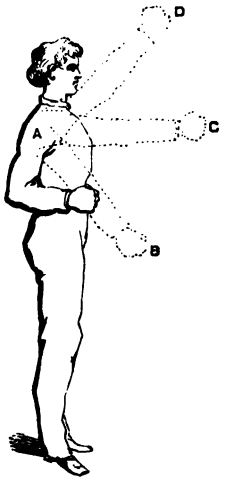

FIG. 15.

No. 8.—*First Movements*—RIGHT. At this command, the right forearm is carried directly down, as at A, Fig. 14, and returned to the commencing position four times; when, at the command, LEFT, four corresponding motions are made with the left forearm, terminating at B; then, at the command, ALTERNATE, four downward motions are made alternately; and finally, at the command, BOTH, four downward motions are described with both forearms simultaneously.

No. 9.—*Second Movements*—RIGHT. The remaining commands, and the number and order of the movements, are the same as in No. 8; but the motions are made directly front, by straightening the arms and recovering the commencing position.

No. 10.—*Third Movements*—RIGHT. The number and order of these movements are the same as in No. 8. The movements are executed by thrusting the arms directly up as high as possible to the points C and D, Fig. 14.

Third Position.

No. 11.—At the command, *Third*—POSITION, the students take the position of Fig. 15, in which the forearms are placed against the waist, with the backs of the fists out to the sides.

No. 12.—There are three classes of movements from the third position: the first of which is described in the direction A B, Fig. 15; the second, in the direction A C; and the third, in the direction A D. The commands, and the number and order of the motions, are the same as those of the Second Position, p. 138.

Fourth Position.

No. 13.—At the command, *Fourth*—POSITION, the students place their fists back of and against their hips, with the backs of the hands out, the thumbs closed in front, and the elbows pressed down and toward each other, as represented in Fig. 16.

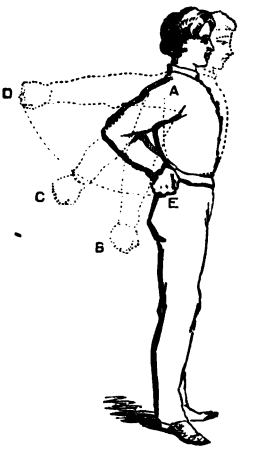

FIG. 16.

No. 14.—The first class of movements from this position is executed in the direction A B; the second, in the direction A C; and the third, by describing the arc E D. In executing the third class of movements, the body will maintain a position as nearly vertical as possible. The outward or upward motions, which are produced with great vigor, terminate only when the fists are as high as, and in line with, the shoulders at the point D. The commands, and the number and order of the motions, are the same as those of the Second Position, p. 138.

SECOND SERIES.

First Position.

No. 15.—The instructor will command: 1. *Chest Exercise;* 2. *Second Series;* 3. *First*—POSITION.

No. 16.—At the third command, the students will take the first position, as represented in Fig. 17. The backs of the fists are placed upon the breast, and the elbows are elevated as high as possible, preparatory to the movements.

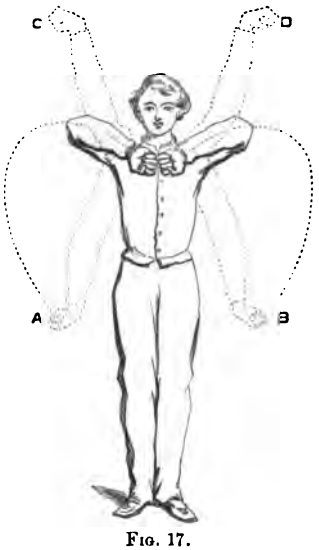

FIG. 17.

No. 17.—The commands, the positions, the classes of movements, and the order, direction, and number of motions, are the same in the *Second Series* of Chest Exercises as in the *First*, with only the difference that the backs of the fists are always *within*, thus reversing the action of all the muscles.

The positions of the backs of the hands, in all stages of execution of the movements of the FIRST SERIES, *must be reversed in the* SECOND.

THIRD SERIES.

First Position.

No. 18.—The instructor commands: 1. *Chest Exercise;* 2. *Third Series;* 3. *Positions of First* (or *Second*) *Series;* 4 *First* —POSITION.

No. 19.—The positions of the *Third Series* are the same as those of the *First Series*, or of the *Second*, in accordance with the part announced of the third preparatory command of No. 18. The

students will take all of the positions in regular order, and execute a class of movements from each in combination, as follows: At the command, RIGHT, the right member describes the first motion of the first class of movements, and recovers the commencing position; the first of the second; the first of the third; and, again, the first of the second. At the command, LEFT, the left member executes the same number of corresponding motions; and, finally, at the command, BOTH, both members execute these motions simultaneously, and immediately repeat their execution. For example, the class of combined movements from the first position of Chest Exercise, Fig. 13, will be executed as follows: First, the right arm describes the arc A B, and recovers the commencing position; then it makes a motion directly back in line with the shoulder, and recovers the commencing position; then it is thrown up, like the dotted arm, E, and brought back to the commencing position; and, finally, the horizontal motion is repeated. The same number of corresponding motions is then made with the left arm. In conclusion, both arms execute these motions simultaneously, and immediately repeat their execution.

FOURTH SERIES.[1]

First Position.

No. 20.—The instructor commands: 1. *Chest Exercise;* 2. *Fourth Series;* 3. *First*—POSITION.

No. 21.—At the last command, the students take the first position, fists at A and B, as represented in Fig. 18.

No. 22.—*First Movements*—RIGHT. At the command, RIGHT, the students commence inhaling air; and on *one* (the instructor, or an assistant, does the counting, or otherwise marks the time), they simultaneously strike the right lung smartly, near the lower ribs, with the right fist; on *two*, the hand recovers its commencing position at A; on *three*, the fist is struck against the lung immediately above the

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[1] **Fourth Series.**—The exercises of this series tend to expand the lungs and increase the flexibility of all the muscles of the chest, and those of the abdominal and dorsal region which are concerned in respiration. They are among the best preventives of consumption.

previous place; and so the right fist advances upward until, on *seven*, the right lung is struck just below the clavicle, or collar-bone, when the command, LEFT, is given, and the left lung is struck four times in like manner with the left fist. At the command, ALTERNATE, the lungs are struck alternately four times, when the instructor commands, BOTH, and the lungs are struck simultaneously, with both fists, four times.

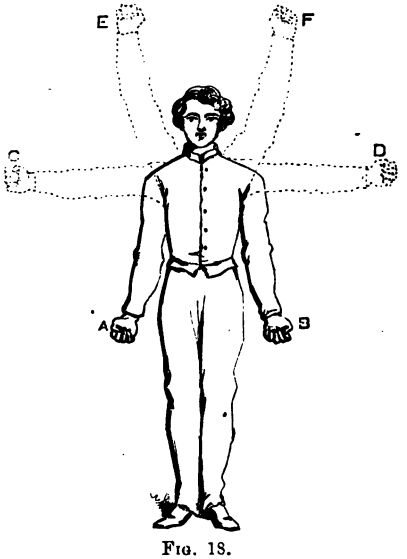


FIG. 18.

No. 23.—*Second Movements*—RECIPROCATE. At this command, from the first position of Fig. 18, the student, on *one*, strikes the left lung near the lower ribs with the right fist; on *two*, the right fist recovers the commencing position, and the left one gives a corresponding blow to the right lung; on *three*, the left fist recovers its commencing position, and the right one strikes the left lung just above the previous place. These reciprocating motions continue until, on *eight*, the left fist strikes the right lung just below the collar-bone, when the direction of the beating is reversed, and terminates with the lower ribs on the *second eight*. An immediate repetition of this beating up and down the chest completes the second class of movements from the first position. These movements should be executed with great rapidity.

No. 24.—During the execution of these movements, the students will take deep inspirations, retaining the air in the lungs, when fully inflated, as long as possible, and then let the breath go out steadily and slowly, not permitting the air, however, to become completely exhausted at any time. Both the inspiration and expiration are done through the nose, the mouth remaining closed. The lungs are beaten smartly from the lower ribs up to the collar-bone; but *the middle of the chest is not struck.*

Second Position.

No. 25.—At the command, *Second*—Position, the students stretch the arms out sidewise as high as the shoulders, with the fists at C and D, Fig. 18. The remaining commands, and the classes of movements from this position, are the same as those of the first position.

Third Position.

No. 26.—*Third*—Position. At this command, the arms will be so elevated as to place the fists at E and F, Fig. 18. The commands and the classes of movements are the same as those given from the first position; but the direction of the beating is reversed, commencing with the collar-bone.

No. 27.—The instructor will frequently require the class *in review* to take the positions and execute the movements of an entire series of exercises without words of command. In that event, *on the last accented motion of each class of movements, the students will take the position next in order, instead of resuming the commencing position.*

VOCAL EXERCISES.

Varieties.

IN combining vocal exercises with Calisthenics, as is prescribed on p. 124, the instructor will employ only such varieties as are best adapted to the exercises under consideration at the time. A great variety is here introduced, for convenient reference.

I. Counting.

No. 28.—The figures employed for indices show the number of motions that are made before one of the *four* general changes of a class of movements occurs. The motions from given positions are indicated by odd numbers, and those to recover commencing positions by even ones. The heavy or accented syllables are indicated by accented vowels. They are prolonged or dwelt upon twice as long as light or

unaccented syllables. The students count continuously from *one* to *eight*, inclusive, naming each number once, twice, or three times. To afford a greater variety, the class will occasionally sing the numbers, letting the voice rise and fall in regular progression, as in singing the musical scale.

1st. $\overbrace{\text{óne}}^{1}$, $\overbrace{\text{twó}}^{2}$, $\overbrace{\text{thrée}}^{3}$, $\overbrace{\text{fóur}}^{4}$, $\overbrace{\text{fíve}}^{5}$, $\overbrace{\text{síx}}^{6}$, $\overbrace{\text{séven}}^{7}$, $\overbrace{\text{éight}}^{8}$; &c.

2d. $\overbrace{\text{óne one}}^{1}$, $\overbrace{\text{twó two}}^{2}$, $\overbrace{\text{thrée three}}^{3}$, $\overbrace{\text{fóur four}}^{4}$, $\overbrace{\text{fíve five}}^{5}$, $\overbrace{\text{síx six}}^{6}$, $\overbrace{\text{séven seven}}^{7}$, $\overbrace{\text{éight eight}}^{8}$; $\overbrace{\text{óne one}}^{1}$, $\overbrace{\text{twó two}}^{2}$, $\overbrace{\text{thrée three}}^{3}$, &c.

3d. $\overbrace{\text{one óne}}^{1}$, $\overbrace{\text{two twó}}^{2}$, $\overbrace{\text{three thrée}}^{3}$, $\overbrace{\text{four fóur}}^{4}$, $\overbrace{\text{five fíve}}^{5}$, &c.

4th. $\overbrace{\text{óne one one}}^{1}$, $\overbrace{\text{twó two two}}^{2}$, $\overbrace{\text{thrée three three}}^{3}$, $\overbrace{\text{fóur four four}}^{4}$, $\overbrace{\text{fíve five five}}^{5}$, $\overbrace{\text{síx six six}}^{6}$, $\overbrace{\text{séven seven seven}}^{7}$, $\overbrace{\text{éight eight eight}}^{8}$; &c.

5th. $\overbrace{\text{one óne one}}^{1}$, $\overbrace{\text{two twó two}}^{2}$, $\overbrace{\text{three thrée three}}^{3}$, &c.

6th. $\overbrace{\text{one one óne}}^{1}$, $\overbrace{\text{two two twó}}^{2}$, $\overbrace{\text{three three thrée}}^{3}$, &c.

II. Phonetics.

No. 29.—The indices and the marks of accent are employed for the same purpose as in No. 28. The combinations of the tonics with the subtonics and the atonics are given on pp. 24, 25, and 26. The students will commence with the first oral element of *a*, and give the tonics *consecutively* as arranged in the Table of Oral Elements, p. 20, uttering each one the number of times indicated in the following exercises. The tonics will also be uttered consecutively *in combination*, as illustrated by the *eighth* variety of this section.

1st. $\overset{1}{\text{à}}{}'$, $\overset{2}{\text{å}}{}'$, $\overset{3}{\text{å}}{}'$, $\overset{4}{\text{å}}{}'$, $\overset{5}{\text{å}}\text{r}'$, $\overset{6}{\text{å}}\text{f}'$, $\overset{7}{\text{è}}{}'$, $\overset{8}{\text{ê}}{}'$; $\overset{1}{\text{ê}}\text{r}'$, $\overset{2}{\text{ì}}{}'$, $\overset{3}{\text{î}}{}'$, $\overset{4}{\text{ò}}{}'$, $\overset{5}{\text{ô}}{}'$, $\overset{6}{\text{ö}}{}'$, $\overset{7}{\text{ù}}{}'$, $\overset{8}{\text{û}}{}'$; &c.

2d. 1 2 3 4 5 6 7 8 1
à′ à, å′ å, å′ å, å′ å, år′ år, åf′ åf, è′ è, ê′ ê; êr′ êr, &c.

3d. 1 2 3 4 5 6 7 8 1
à à′, å å′, å å′, å å′, år år′, åf åf′, è è′, ê ê′; êr êr′, &c.

4th. 1 2 3 4 5 6
à′ å à, å′ å å, å′ å å, å′ å å, år′ år år, åf′ åf åf, &c.

5th. 1 2 3 4 5 6
à à′ à, å å′ å, å å′ å, å å′ å, år år′ år, åf åf′ åf, &c.

6th. 1 2 3 4 5 6
à à à′, å å å′, å å å′, å å å′, år år år′, åf åf åf′, &c.

7th. 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
à′, à′, à′, à′, à′, à′, à′, à′; å′, å′, å′, å′, å′, å′, å′, å′; &c.

8th. 1 2 3 4 5 6 7 8
bràch, bràch, bråch, bråch, bråch, bråch, bråch, bråch;
1 2 3 4 5 6 7 8
brår, brår, bråf, bråf, brèch, brèch, brêch, brêch;
1 2 3 4 5 6
brêr, brêr, brìch, brìch, brìch, brìch, &c.

III. Recitations.

No. 30.—Marks of accent and indices are employed for the same purpose as in No. 28. For remarks on *recitations* and *songs* in connection with Calisthenics, see p. 124.

1st. 1 2 3 4
Chárging, thén the cóursers sprínging—
5 6 7 8
Swórd and hélmet cláshing, rínging.

2d. 1 2 3 4
He túgged, he shóok, till dówn it cáme—
5 6 7 8
The róof, the dóme, one shéet of fláme

3d. 1 2 3 4
Háil to the chíef who in tríumph ad vánces;
5 6 7 8
Hónored and blést be the évergreen píne!

4th. 1 2 3 4
The bóok is compléted, our lábor is énded,
5 6 7 8
And énvy deféated, while lóve is deféended.

5th. 1 2 3 4
May I góv ern my pás sions with áb solute sway;
5 6 7 8
And grow wis er and bét ter as life wears awáy.

IV. Vocal Music.

No. 31.—The same varieties of measure and accent will be employed in singing songs as in recitation, see No. 30. The simplest form of combining vocal music and Calisthenics is by employing either the tonics, or the syllables of the gamut as follows:

1st. 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
dó, ré, mi, fá, sól, lá, sí, dó; dó, sí, lá, sól, fá, mí, ré, dó.

2d. 1 2 3 4 5 6 7 8 1
dó do, ré re, mí mi, fá fa, sól sol, lá la, sí si, dó do; dó do, &c.

3d. 1 2 3 4 5 6 7 8 1
do dó, re ré, mi mí, fa fá, sol sól, la lá, si sí, do dó; do dó, &c.

4th. 1 2 3 4 5 6
dó do do, ré re re, mí mi mi, fá fa fa, sól sol sol, lá la la, &c.

5th. 1 2 3 4 5 6
do dó do, re ré re, mi mí mi, fa fá fa, sol sól sol, la lá la, &c.

6th. 1 2 3 4 5 6
do do dó, re re ré, mi mi mí, fa fa fá, sol sol sól, la la lá, &c.

INSTRUMENTAL MUSIC.

THE music here introduced is specially arranged for this work from the choicest productions of the ablest masters. It affords a sufficient variety for the entire course of calisthenic and gymnastic drill. The instructor, however, will not be confined to it; as nearly all marches, dances, and other pieces of music that are employed to secure simultaneous movements, are appropriate.

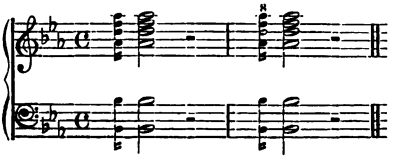
General Commands.

No. 32.—After students learn to recognize promptly the *four* commands given below, the instructor may dispense with vocal commands during a prescribed course of drill. The students will be taught to follow the order of the general divisions as given on p. 135, without words of command. All variations desired may be explained before the exercise commences.

I. ATTENTION.

No. 33.—Whenever the instructor wishes to commence the instruction; to make an important explanation; to vary the exercises, or secure marked attention for any purpose; he will command, *Attention*—CLASS; or, in music, *Attention*—ATTENTION. At the *first* word of the command, the students will fix their attention; at the *second*, they will take their standings and assume the *military* position. If the instructor wishes simply to secure the attention of the class, without a change of position, he will omit the second word of command, or one half of the music that is employed for the command.

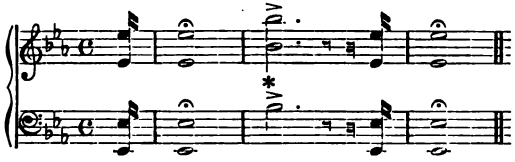
Attention—ATTENTION.



II. Position.

No. 34.—The commands for positions to be taken, when given in music, vary from the usual commands. The signal for Position, is first given; then the *number* of the position is announced by the number of times the next chord* is struck; and finally, the command, Position, is repeated, when the students take the position commanded.

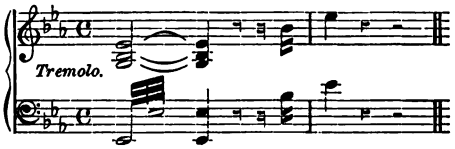
Position; First——Position.



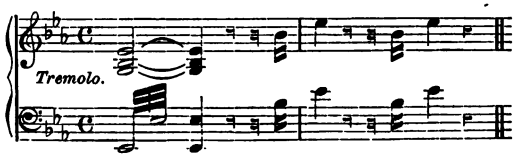
III. Movements.

No. 35.—The order of the commands for the Movements is reversed in music. For example, the command, *First—Movements*, becomes *Movements—First;* a rest being given between the two words of command. It will be seen that the repetition of the last two notes in the first command under this title, forms the second command. These two notes will be struck *three* times for *Third Movements; four* times for *Fourth*, &c. Immediately after this command, the piece of music for the Series of exercises under consideration will be performed, and the class of movements commanded will be executed in due order.

Movements——First.



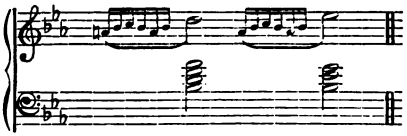
Movements——Second.



IV. Rest.

No. 36.—If the instructor wishes the class to rest without deranging the lines, he commands, *In place*—Rest; or, in music, *Rest*—Rest. At the last part of the command, each student, keeping his right foot on the line, will carry the left foot six inches to the rear, slightly bending the advanced knee, and let the weight of the body fall mainly on the foot in the rear. Then he will not be required to give attention, or preserve steadiness of position. If, on the contrary, the instructor should wish to rest the students without constraining them to preserve perfect lines, he will command, Rest; or, in music, *Rest*—as you please. At the last part of this command, they will not be required to preserve immobility, or to maintain their positions. They will not, however, entirely break up the ranks; but be in a position to instantly resume their standings at the command, Attention.

1. *Rest* ——— Rest.

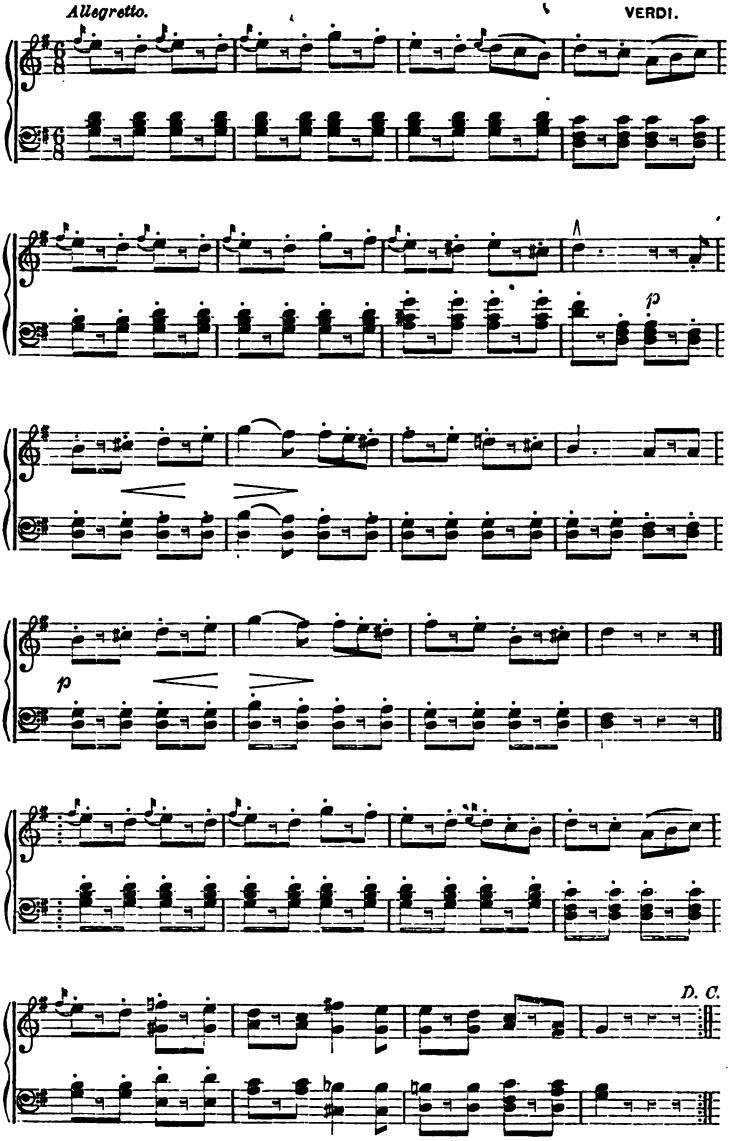


2. *Rest* ——— as you please.

No. 37.—When music is employed in connection with Calisthenics or Gymnastics, *each piece will be repeated as often as required.* For example, the first piece of music that immediately follows, entitled "Part First of Chest Exercise," may be repeated *at pleasure*, answering for all the movements of each Series of that general division. In order to give variety, however, the instructor will use Part First for the First Series of Exercises; Part Second for the Second Series; Part First for the Third Series, &c.; or the two pieces of music may be used alternately, *the change occurring every time a new position is taken.*

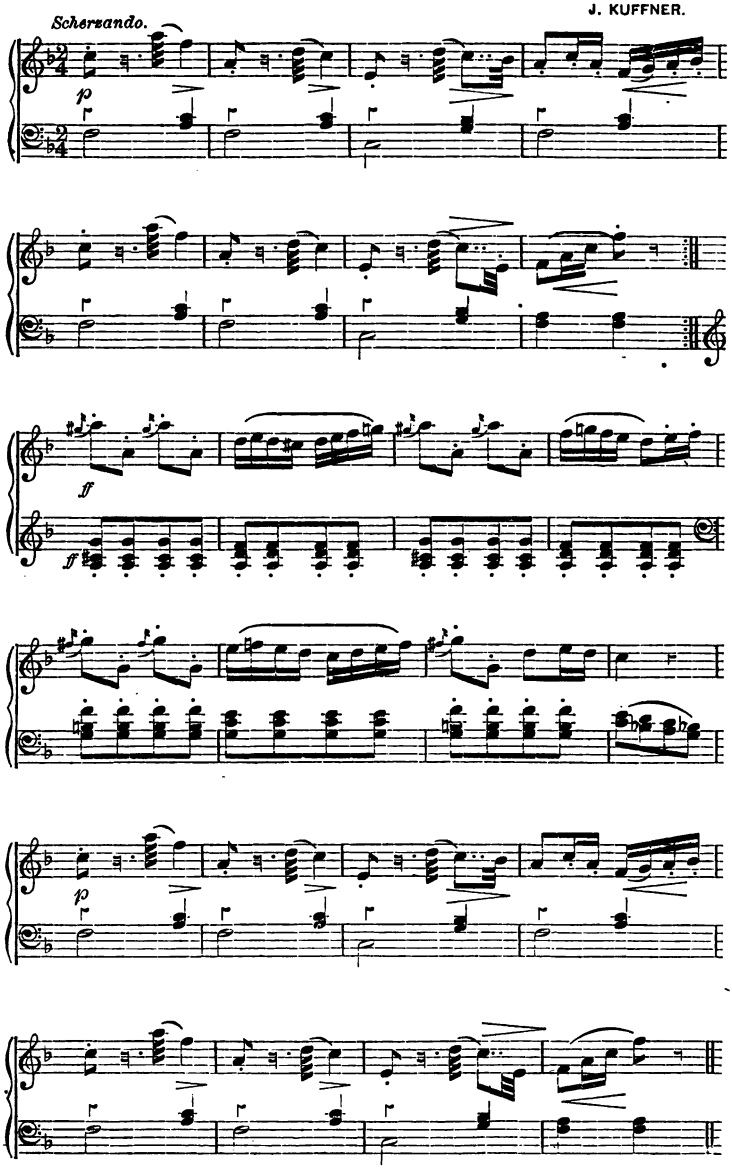
CHEST EXERCISE.

PART FIRST.

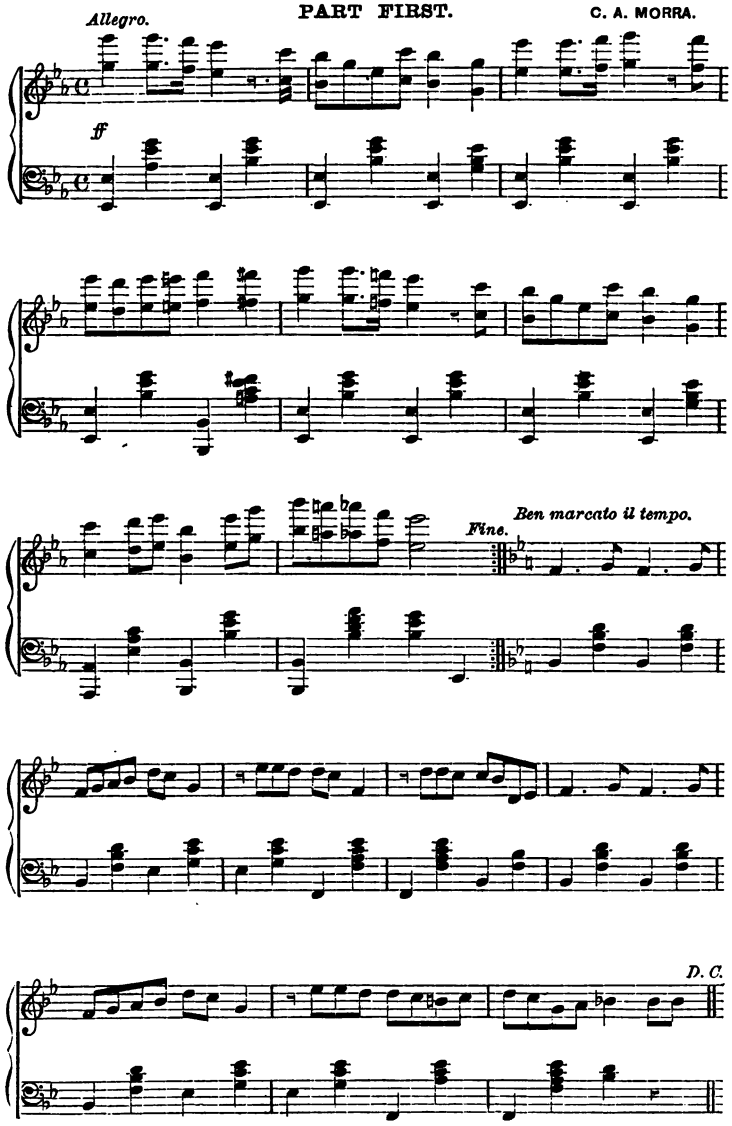


PART SECOND.

J. KUFFNER.

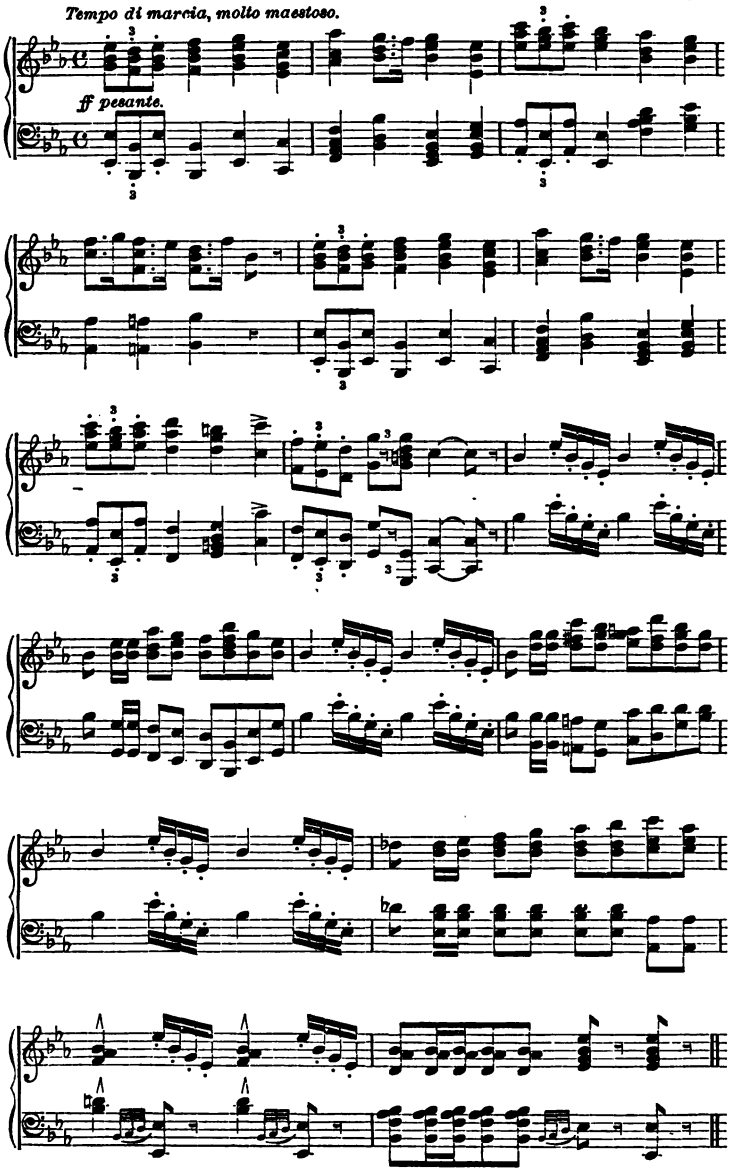


SHOULDER EXERCISE.



PART SECOND.

G. MEYERBEER.



II.

SHOULDER EXERCISE.

FIRST SERIES.

First Position.

No. 38.—The instructor will command: 1. *Shoulder Exercise;* 2. *First Series;* 3. *First*—POSITION.[1]

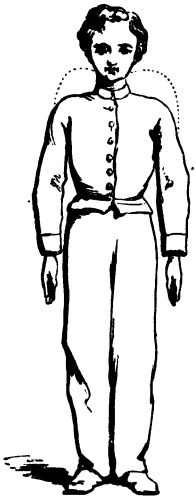


FIG. 19.

FIG. 20.

No. 39.—At the last word of the third command, the students take the first position, Fig. 19, which differs only from the *military*

[1] **First Position.**—The class of movements from this position brings into play the muscles which raise the shoulders and the upper ribs, and enlarges upward the cavity of the chest. It is of great service in cases of *incipient consumption,* and in partial *paralyzation of the shoulder muscles.* In cases of unequal height of the shoulders, proceeding from a partial paralyzation of one of them, or from the curvature of the spine, this movement should be performed frequently with the defective shoulder.

position in turning the elbows out a little and bringing the palms of the hands in, so that the thumbs point front.

No. 40.—The remaining commands are: 1. RIGHT; 2. LEFT; 3. ALTERNATE; 4. BOTH. At the first of these commands, the right shoulder is raised and lowered four times; at the second, the same number of corresponding motions is made with the left shoulder; at the third, these motions are made alternately four times, the right shoulder being first raised and lowered; and at the last command, both shoulders are raised together and lowered four times, as represented by the dotted lines of Fig. 19. During these movements, the arms are kept straight by the sides, the elbows remain unbent, and the shoulders are raised as powerfully and as high as possible. They must be lowered gently, that the head may not be too much shaken.

Second Position.

No. 41.—The instructor commands, *Second*—POSITION; and the students instantly take the position of Fig. 20, by raising the elbows at the sides as high as the shoulders, and placing the hands in the armpits with the thumbs front.

FIG. 21.

No. 42. —— *First Movements* —— RIGHT. At this command, the right arm and hand are carried directly down, and returned to the commencing position four times, as represented in Fig. 20; when, at the command, LEFT, the left arm and hand execute the same number of corresponding motions; then, at the command, ALTERNATE, four downward motions are made alternately; and finally, at the command, BOTH, four downward motions are executed with both arms simultaneously.

TO SUPERINTENDENTS AND PRINCIPALS OF SCHOOLS.

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No. 43.—*Second Movements*—RIGHT. The remaining commands, and the number and order of the movements, are the same as No. 42; but the motions are made directly out sidewise, as represented in Fig. 21.

No. 44.—*Third Movements*—RIGHT. The number and order of these movements are the same as those of No. 42. The movements are executed by carrying the arms out sidewise; but, instead of having them terminate when the arms are straight, as represented in Fig. 21, they are continued until the arms are held vertical in line with the head, the backs of the hands being toward each other.

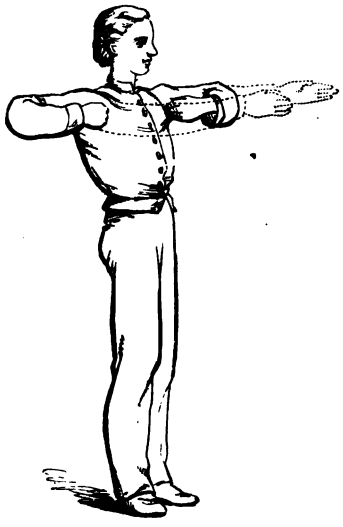


FIG. 22.

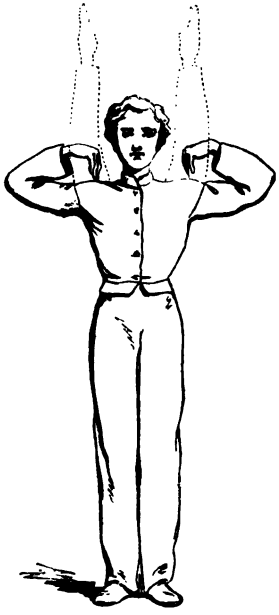


FIG. 23.

Third Position.

No. 45.—*Third*—POSITION. At this command, the points of the fingers are placed against the shoulders in front, where the arms and shoulders join, with the thumbs up and the elbows in line with the shoulders, as represented in Fig. 22.

No. 46.—The remaining commands, and the number and order

of the movements from this position, are the same as from the second position; but the first class of movements is executed in front, as represented in Fig. 22; the second, by carrying the forearm directly out sidewise in line with the breast; and the third, by straightening the arms, and carrying them back horizontally as far as possible.

Fourth Position.

No. 47.—*Fourth*—POSITION. At this command, the points of the fingers are placed upon the shoulders where the arms and shoulders join, with the thumbs back, and the elbows in line with the shoulders, as in Fig. 23.

No. 48.—The commands, and the number and order of the movements from this position, are the same as from the second position; but the first class of movements is executed directly up, as represented in Fig. 23; the second, by keeping the elbows in position, and carrying the forearms directly sidewise; and the third, by straightening the arms and carrying them sidewise completely down against the thighs, with the hands open and the thumbs pointing back.

SECOND SERIES.

First Position.

No. 49.—The instructor commands: 1. *Shoulder Exercise;* 2. *Second Series;* 3. *First*—POSITION.

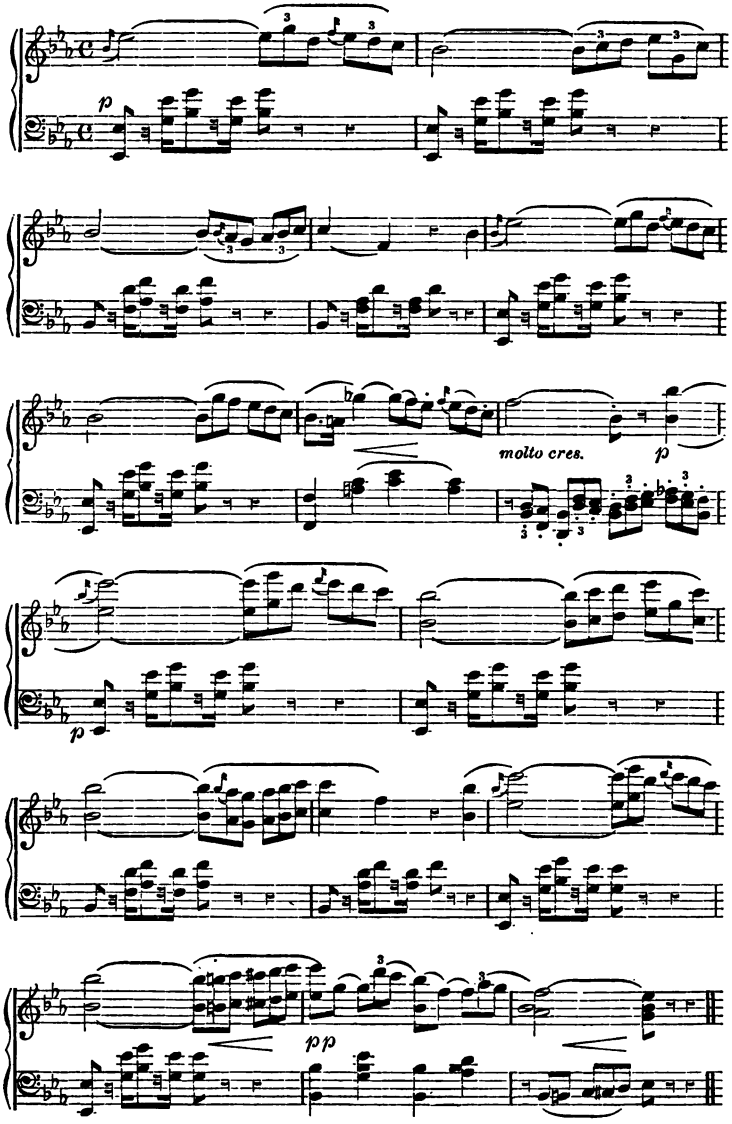
No. 50.—At the command, POSITION, the students will take the position of Fig. 20, which is the first position of the *Second Series.* The *second* position is the position of Fig. 22; the *third,* of Fig. 23.

No. 51.—The students will take these three positions in regular order, and execute one class of movements from each *in combination,* as follows: At the command, RIGHT, the right arm describes the first motion of the first class of movements, and recovers the commencing position; the first, of the second; the first, of the third; and again, the first of the second. At the command, LEFT, the left arm executes the same number of corresponding motions; and, finally, at the command, BOTH, both arms execute these motions simultaneously, and immediately repeat their execution. The movements of this series correspond to those of No. 19.

ELBOW EXERCISE.

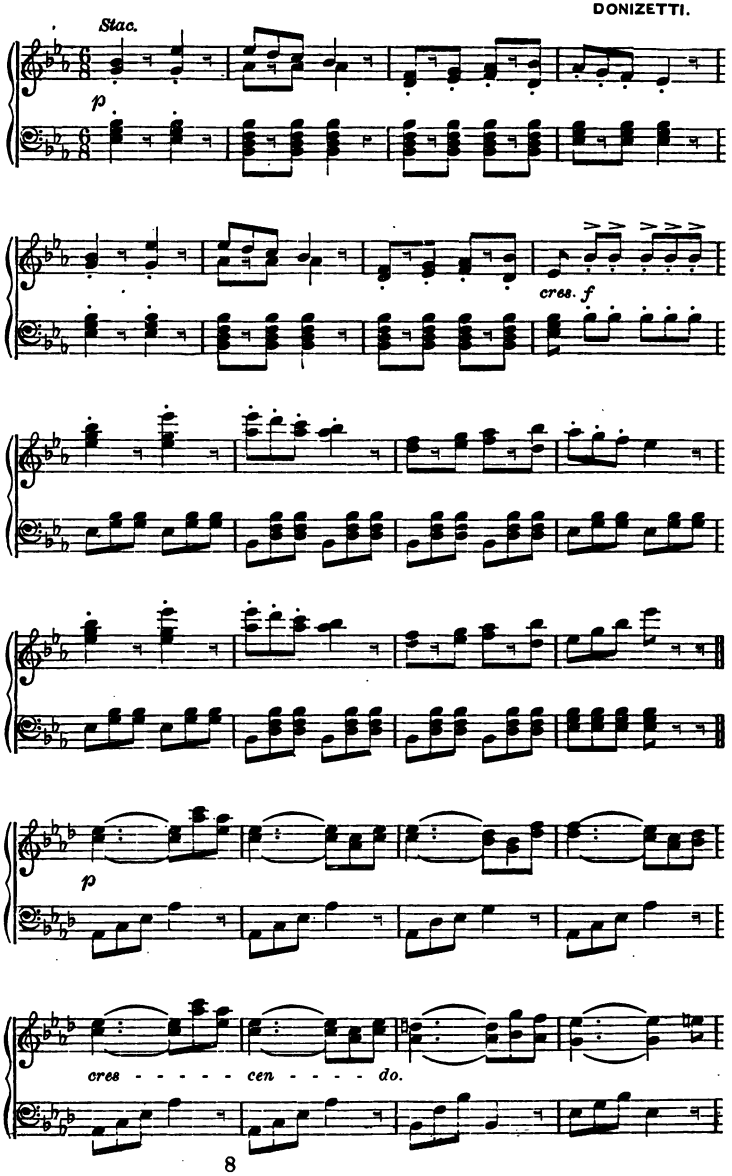
PART FIRST.

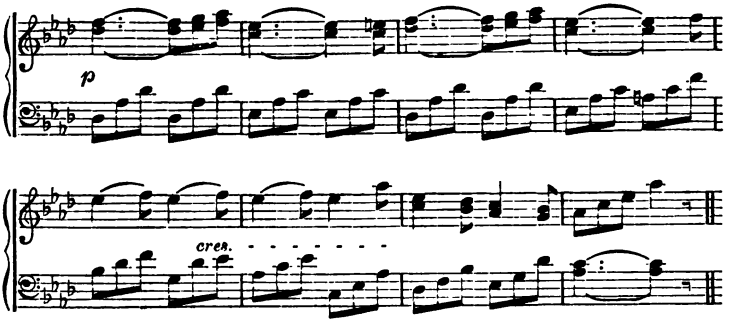
Cantabile, con molto portamento. G. MEYERBEER.



PART SECOND.

DONIZETTI.

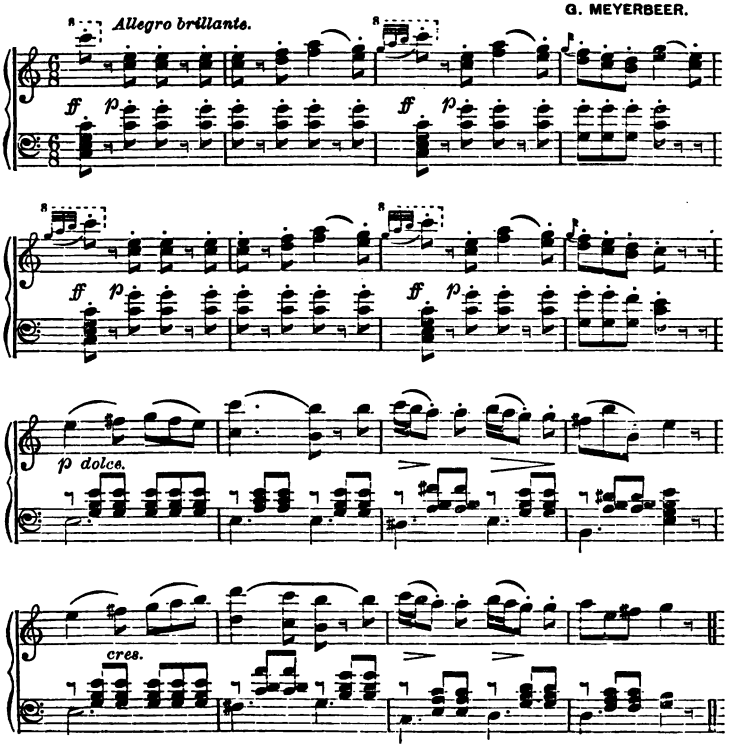




ARM AND HAND EXERCISE.

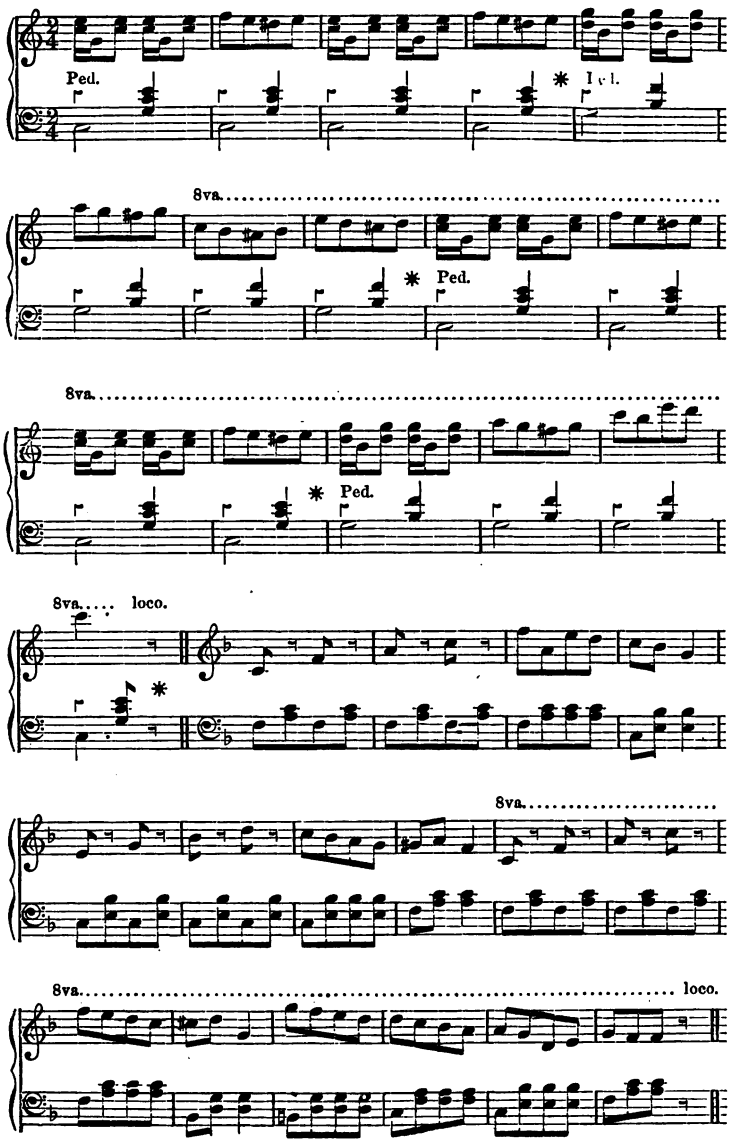
PART FIRST.

G. MEYERBEER.



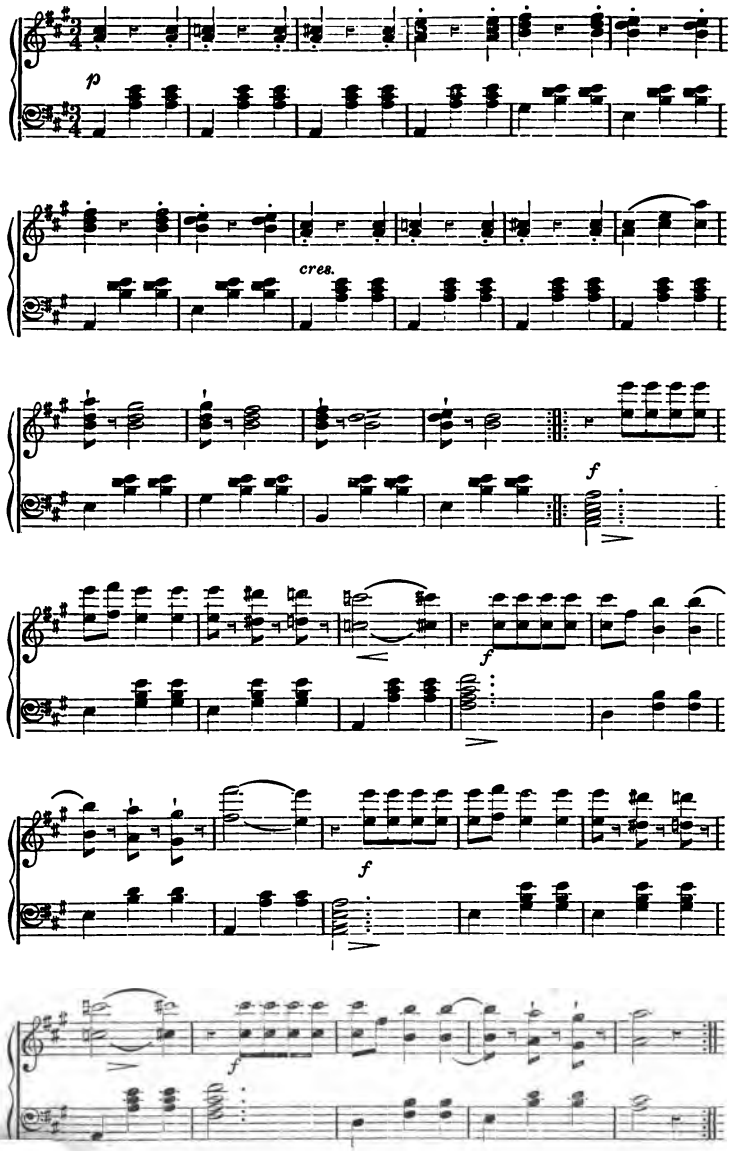
PART SECOND.

JAS. BELLAK.



PART THIRD.

STRAUSS.



III.

ELBOW EXERCISE.

FIRST SERIES.

First Position.

No. 52.—The instructor will command: 1. *Elbow Exercise;* 2. *First Series;* 3. *First*—POSITION.

No. 53.—At the last command, the students will take the position of Fig. 24, which is the same as the first position of Chest Exercise, No. 3.

FIG. 24.

No. 54.—*First Movements*—RIGHT. At this command, the students will force the right elbow down and back, *as far as possible*, at an angle of 45 degrees, as represented by the lower dotted elbows of Fig. 24, and recover the commencing position four times. At the command, LEFT, the left elbow will execute a corresponding motion and recover the commencing position four times; when, at the command, ALTERNATE, four corresponding motions from the commencing position will be executed by the elbows alternately; after which, at the command, BOTH, four of these motions from the commencing position will be executed by both elbows simultaneously. *In executing these movements, the fists must be drawn from the breast, without varying the bend of the elbow.*

No. 55.—*Second Movements*—RIGHT. The remaining commands, and the number and order of the movements of this class, are the same as No. 54; but the motions are made with the elbows directly back from the position of Fig. 24, as far as possible. Read the note on p. 137, which is equally applicable to this class of movements.

No. 56.—*Third Movements*—RIGHT. The motions of this class are described directly up and out, *as far as possible*, at an angle of

45 degrees, as represented by the upper dotted elbows of Fig. 24. The number and order of the movements are the same as in No. 54.

Second Position.

No. 57.—The instructor commands, *Second*—POSITION; and the students take the position of Fig. 25, in which the hands are set fast on the hips, with the thumbs back.

FIG. 25.

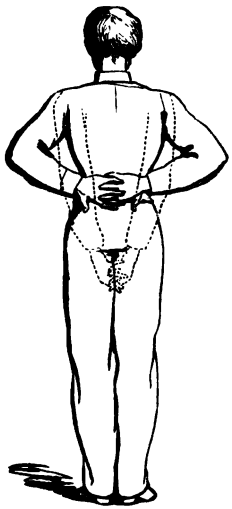


FIG. 26.

No. 58.—*First Movements*—RIGHT. The class of movements from this position is executed by first throwing the right elbow forcibly back, see dotted arm of Fig. 25, and recovering the commencing position, four times; then the left elbow describes four corresponding motions; then four like motions are made with the elbows by alternation; and, finally, four motions are made by both elbows simultaneously.

Third Position.[1]

No. 59.—At the command, *Third*—POSITION, the students take

[1] **Third Position.**—By the movements from the third position, the shoulders are strengthened, thrown more back and drawn down, thereby widening the chest and promoting a nobler carriage. *A valuable addition*

the position by interlacing the fingers, and placing the hands firmly against the small of the back, thumbs pointing down, as in Fig. 26.

No. 60.—*First Movements*—RIGHT. The first class of movements from this position is the same as No. 58.

No. 61.—*Second Movements*—DOWN. At this command, keeping the body perfectly vertical, the hands are thrust down as far as possible, and returned to the commencing position four times, as in Fig. 26; then, at the command, UP, an arc is described in the rear, by thrusting the hands and arms back and up, as high as possible, and resuming the commencing position four times; and finally, at the command, ALTERNATE, eight motions are made alternately from the commencing position,—the first being *down*, and the second, *back* and *up*.

FIG. 27.

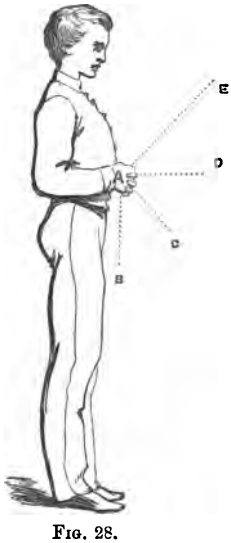


FIG. 28.

FIG 29.

No. 62.—*Third Movements*—RIGHT. At this command, the knit hands are passed, in line with the waist, from the third position

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to these movements may be secured by requiring the students to exhale the breath on every motion from the position, and to inhale fresh air every time the position is resumed, executing the movements slowly.

to the right side, in such a manner as to draw the left arm firmly against the left side and across the spine, showing the hands in front, as represented in Fig. 27, when the commencing position is resumed. This movement is made four times to the right; four times to the left; four times from the commencing position by alternation to the right and left: and at the command, BOTH, eight motions are made completely round from side to side,—the first motion commencing from, and the eighth terminating with, the commencing position.

Fourth Position.

No. 63.—The instructor commands, *Fourth*—POSITION, and the students take the position by placing the clasped hands against the abdomen, with their backs front, the elbows being so bent as to form right angles, as in Fig. 28.

No. 64.—*First Movements*—RIGHT. This class of movements corresponds to the movements of No. 57; but the motions from the commencing position are made directly front with the elbows, the hands retaining their position.

No. 65.—*Second Movements*—DOWN. At this command, the arms are stretched directly down as far as possible, the clasped hands describing the line A B in Fig. 28, and brought back to the commencing position four times; four outward motions are then made in the line A D; and, finally, eight outward motions are made alternately in the lines A B and A D. At the termination of each outward motion of this class, and the one immediately following, the palms will be brought forcibly together, thus producing sounds by the concussion which mark the time.

No. 66.—*Third Movements*—FRONT. The number and order of these movements correspond to those of No. 65; but the motions are made in the lines A C and A E.

No. 67.—*Fourth Movements*—RIGHT. The number and order of these movements correspond to those of No. 61; but the motions are made from the fourth position by carrying the hands to the side and back, as in Fig. 29. Throw hands behind much farther than represented in this figure. The face and the feet are to be kept forward. This class of movements is very important in strengthening the abdominal muscles. It should be performed with great force, but not fast.

Fifth Position.

No. 68.—At the command, *Fifth*—POSITION, the students will take the position of Fig. 30, in which the backs of the hands are up.

No. 69.—*First Movements*—UP. At this command, the knit hands and the arms are stretched up as high as possible, as at A, in Fig. 30, and brought back to the commencing position four times; then four similar motions are made up and front at an angle of 45 degrees; and finally, eight motions from this position are made alternately in these two directions. *Rise on the toes with each upward motion.*

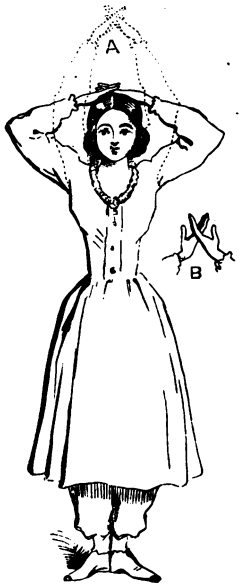

FIG. 30.

FIG. 31.

FIG. 32.

No. 70.—*Second Movements*—RIGHT. At this command, the hands and the arms will move to the right until the left elbow touches the head, as seen in Fig. 31, and recover the commencing position four times; when, at the command, LEFT, four corresponding motions will be made to the left; then, at the command, ALTERNATE, four motions from the fifth position will be made to the right and left alternately; and finally, at the command, BOTH, eight mo-

tions will be made the whole distance to the right and left, recovering the commencing position only on the eighth motion after the command, BOTH.

No. 71.—*Third Movements*—FRONT. The remaining commands are, BACK, ALTERNATE, BOTH. The number and order of the motions of the *third* class of movements from the fifth position are the same as the *second*, No. 70; but the motions are made from the head down to the front, as in Fig. 32, and behind, touching the back as low down as possible with the thumbs

SECOND SERIES.

First Position.

No. 72.—The instructor will command: 1. *Elbow Exercise;* 2. *Second Series.* The remaining commands, the positions, the classes of movements, and the order, direction, and number of motions, are the same in the Second Series as in the First; with only the difference that the fingers are interlaced as at B, Fig. 30, thus bringing the backs of the hands *within*, and reversing the action of all of the muscles employed. *The positions of the backs of the hands, in all stages of execution of the movements of the First Series, must be reversed in the Second.*

Music.—When music is employed with Calisthenics or Gymnastics, the instructor will have the pieces, arranged for each general division, thoroughly tested, and use the music that is best adapted to the class of movements under consideration at the time. For example, the music on p. 159 is better adapted to the movements of Nos. 62 and 67, than that on p. 158: the music for Arm and Hand Exercise, commencing on p. 160, Part First, is better adapted to the movements of the First Position, p. 169; and Part Second, to the movements of the Second Position, p. 170.

IV.

ARM AND HAND EXERCISE.

FIRST SERIES.

First Position.

No. 73.—The instructor will command: 1. *Arm and Hand Exercise;* 2. *First Series;* 3. *First*—POSITION.

No. 74.—At the word, POSITION, the students will extend their arms directly front, and place the palms of the hands together, as in Fig. 33.

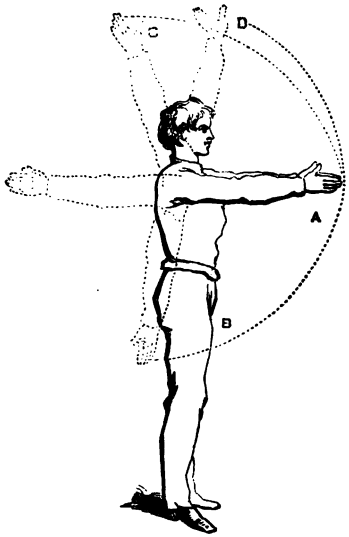

FIG. 33.

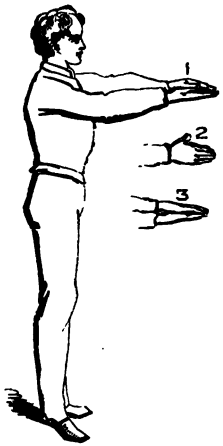

FIG. 34.

No. 75.—*First Movements*—RIGHT. At this command, the student will describe the line A B, Fig. 33, with the right hand, and recover the commencing position four times; at the command, LEFT, four corresponding motions from the position will be made with the left hand; at the command, ALTERNATE, four of these motions will

be made from the position by alternation; and finally, at the command, BOTH, four of these motions will be made from the position with both hands simultaneously. Every time the commencing position is resumed, the palms will be struck together smartly, so as to mark the time.—Music for these exercises commences on p. 160.

No. 76.—*Second Movements*—RIGHT. The remaining commands, and the number and order of the movements, are the same as in No. 75; the motions being made directly back from the commencing position, as represented by the dotted arms at the rear in Fig. 33.

No. 77.—*Third Movements*—RIGHT. These movements, which correspond to those of No. 75, are made in the arcs A C and A D.

Second Position.

No. 78.—At the command, *Second*—POSITION, the arms are extended front, the palms are placed together, and the thumbs pointed to the right, as at 1, in Fig. 34.

No. 79.—*First Movements*—RIGHT; LEFT; RECIPROCATE. In executing these movements, the right palm strikes the left four drawn blows toward the breast, and then four similar ones in the opposite direction; the same number of corresponding blows is then given the right palm with the left; and, finally, one arm is thrust forward at the same time the other is drawn toward the breast, producing a see-saw or reciprocating motion, and the palms, when passing, are vigorously struck together until sixteen blows are given. The sixteen strokes produced by reciprocation are made with twice the rapidity of the preceding ones.—The *Second Movements* are executed with the hands held as at 2, in Fig. 34; the *Third*, as at 3. The number, order, direction, and kind of motions of each of the last two classes of movements, are the same as those of the first. These movements are valuable for the exercise of nearly all of the arm muscles, especially the flexors and the muscles of the fore-part of the chest.

Third Position.

No. 80.—At the command, *Third*—POSITION, which really involves four positions, the hands are held in line with the elbows, the right within the left, and the thumbs pointed front, as represented at A, in Fig. 35.

No. 81.—*First Movements*—RIGHT. At this command, the student will raise the right hand nearly to the chin, and bring it down, striking the palm of the left hand with the back of the right, four times; at the command, LEFT, he will strike the right hand with the left, in like manner, four times; and finally, at the command, ALTERNATE, he will give eight blows alternately, first striking the left hand with the right. He will strike the hands together, on both odd and even numbers.—*Second Movements.* The second movements only differ from the first in being executed with the palms of the hands down, and the thumbs pointed toward the abdomen.

FIG. 35.

No. 82.—*Third Movements*—RIGHT. At this command, the student will first elevate the hands in line with, and about eight inches in front of the breast, the back of the right hand being held against the palm of the left and the thumbs pointed up, as represented at B in Fig. 35. He will then proceed to execute the movements, which only differ from the first class of movements of No. 81 in the direction of the motions, which is toward and from the breast. —*Fourth Movements.* These only differ from the *Third* in being executed with the palms to the front and the thumbs pointed down.

Fourth Position.

No. 83.—*Fourth*—POSITION. This varied position is taken in four places. On the word, POSITION, the arms are extended, and the palms are pressed together, as at A, Fig. 36, for the first place; and each remaining place is taken at the command, CHANGE,—the second place being at B; the third, at C; and the fourth, in front at about the height of A, in Fig. 35, with the palms pressed together as at D, Fig. 36, the right thumb pointed toward the abdomen, and the left directly front.

No. 84.—*First Movements.* The first class of movements is executed by rubbing the palms vigorously together with a reciprocating or see-saw motion while rapidly counting eight *twice* at each

place named in No. 83.—The *Second Movements* are executed by rapidly striking the palms together eight times in each of the four places of the fourth position.

Fifth Position.

No. 85.—*Fifth*—Position. In this position, the arms are extended, *first* to the right in line with the chest, the thumbs being placed against the ends of the little fingers, with the ends of all the fingers in line with the thumbs, as in Fig. 37; *second*, the arms are

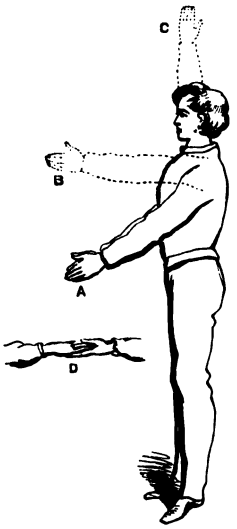

Fig. 36.

Fig. 37.

elevated on the same side, at an angle of 45 degrees, as represented by the dotted arms of Fig. 37; *third* and *fourth*, the arms are extended in two directions to the left, corresponding with those to the right; *fifth*, the arms are extended directly front in line with the shoulders; and *sixth*, the arms are extended front and up, at an angle of 45 degrees, corresponding to the position of the dotted arms of Fig. 37. When the arms are extended to the *right*, the face is turned to the *left*, and *vice versâ*. In extending the arms front, the head will be held erect, and the face front.

No. 86.—*First Movements*—RIGHT. The remaining commands are: UP; LEFT, UP; FRONT, UP; or the general command, *Change*, will answer for all of the commands but, RIGHT. The first and only class of movements is executed by extending the arms in the first four directions of No. 85, and simultaneously rubbing the ends of the thumbs against the ends of all of the fingers (*snapping the fingers*) *four* times in each direction; and finally, the arms are extended in the two directions front, and the fingers are snapped *eight* times in each of these positions.

SECOND SERIES.

First Position.

No. 87.—The instructor will command: 1. *Arm and Hand Exercise;* 2. *Second Series;* 3. *First*—POSITION.

No. 88.—At the third command, the student will take the first position, as in Fig. 38, in which the palms are up and the thumbs pointed back.

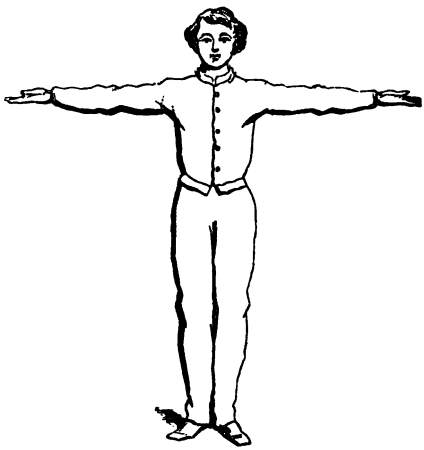

FIG. 38.

No. 89.—*First Movements.* The first class of movements is executed from the first position by tightly clinching the fingers, thus forming fists, on odd numbers, and stretching them out, as far as possible, on even numbers, four times, with the palms up; four times with the palms turned down; four times with the thumbs up; and four times with the thumbs down.

No. 90.—In all arm and hand exercises, when the arms are extended their full length, either sidewise or to the front, the palms will always have precedence, being held first *up* while a prescribed number of motions are being made, and then *down* during the same period; after which the thumbs are pointed up while the prescribed

motions are being made, and then turned down for an equal period. The order and direction of these four modes of holding the hands are represented in Fig. 39.

No. 91.—*Second Movements.* The second class of movements from the position of Fig. 38, will be executed by first turning the arms so that the thumbs point front with the palms down on odd numbers, and recovering the commencing position on even ones four times; second, with the arms still extended sidewise, and the hands held so that the thumbs point up as at 3 in Fig. 39, turn the arms so that the thumbs shall describe arcs front and point down, the palms being back, four times; and finally, with the palms up, turn the arms and hands completely over, and recover the commencing position eight times. In describing the last eight motions from the commencing position, the arms will be so turned that the palms shall be up on both odd and even numbers, differing only from Fig. 40 at the termination of the motion from the commencing position, in having the arms extended sidewise.

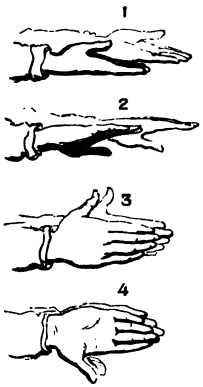

Fig. 39.

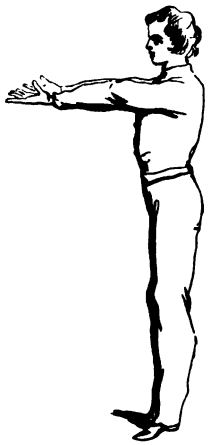
Fig. 40.

No. 92.—*Third Movements*—Reciprocate. At this command, *from the position of Fig.* 38, the trunk vibrates from side to side, bending as much as possible, *with the legs kept straight*, first to the right and then to the left, *eight* times for each of the four modes of holding the hands described in No. 90. On the *thirty-second* motion the commencing position is resumed. When the trunk bends to the right, the right arm is depressed and the left one elevated; and when the trunk bends to the left, the left arm is depressed and the right one elevated, thus describing the motion of Fig. 41. This class of movements, with some others of the Series, is both an Arm and Hand, and a Trunk exercise. Indeed, it brings in play, very pleasantly and effectively, nearly all the muscles of the body. Let it be executed frequently.

Second Position.

No. 93.—At the command, *Second*—Position, the student will take the position of Fig. 42, in which the arms are extended horizontally front, in line with the shoulders, with the palms up.

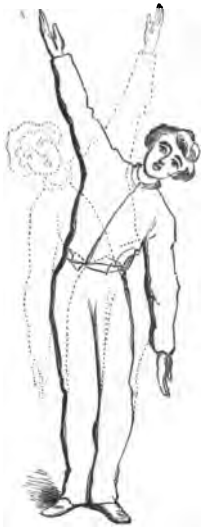

Fig. 41.

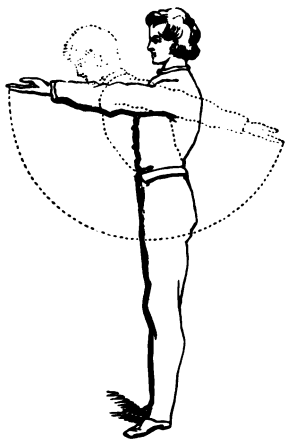

Fig. 42.

No. 94.—*First Movements.*[1] This class of movements corresponds to that of No. 89.—*Second Movements.* The second class of movements of this position is executed by turning the palms to the *second* direction of Fig. 39, and back to the *first*, four times; then to the *fourth*, and back to the *third*, four times; and, finally, the arms are turned completely over from the position of Fig. 42 to that of Fig. 40, and back again, eight times.

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[1] **Effects of Movements.**—The four classes of movements described in Nos. 89, 91, and 94, bring into play the rotatory muscles of the arm and hand, and the finger muscles. They promote a free action of the joints of the arm, the wrist, and the fingers, and are, besides, useful against paralyzation of the above-mentioned muscles, and contractions of the wrist and finger-joints. Students will frequently execute these movements.

No. 95.—*Third Movements* (*Rocking Exercise*).[1] These movements are executed by throwing the arms forcibly backward and forward sixteen times; that is, four times for each of the four directions of the hands in Fig. 39. As the arms and hands are recovering the commencing position for the fourth time, the command, CHANGE, is given, and the direction of the palms, or thumbs, is changed and the movements continued. The trunk must not remain stiff, but rather yielding upon the hip joints in such a manner that, acting as a balance, it is now bent a little forward, now a little backward, as represented by the dotted part of Fig. 42. The whole movement is thereby rendered easier, and the effect more universal.

Third Position.

No. 96.—At the command, *Third*—POSITION, the student will take the position of Fig. 43, in which the right palm is placed upon the back of the left hand, the head is drawn back, the chin elevated, the breast projected, and the back hollowed.

FIG. 43.

No. 97.—*First Movements.* The first and only class of movements from this position is executed by first bending the trunk to the left, and describing two arcs simultaneously with the hands out and back, at an angle of 45 degrees, and recovering the commencing position, four times (see Fig. 43), as though one were swimming partially on the left side; then the trunk is bent in like manner to the right, and four corresponding double motions are simultaneously executed from the position, as though one were swimming partially on the right side;

[1] **Third Movements.**—In executing the movements of Nos. 92 and 95, not only the respective arm and shoulder muscles, but most of those of the abdomen, the sides, and the back, are set in a sort of *rocking motion.* The immediate effect of this motion is an agreeable feeling; and although the motion itself is somewhat violent, its influence is, on the

and, finally, standing erect, with the elbows in line with the shoulders, eight outward motions are made with both arms simultaneously, as though a swimmer were striking out directly in front. On every outward movement from the commencing position, the student rises on the toes, and stretches the whole body upward and forward.

THIRD SERIES.

First Position.

No. 98.—The instructor commands: 1. *Arm and Hand Exercise;* 2. *Third Series;* 3. *First*—POSITION.

No. 99.—At the third command, the student will take the position of Fig. 44, with the arms extended horizontally, and the palms up, as at A and C.

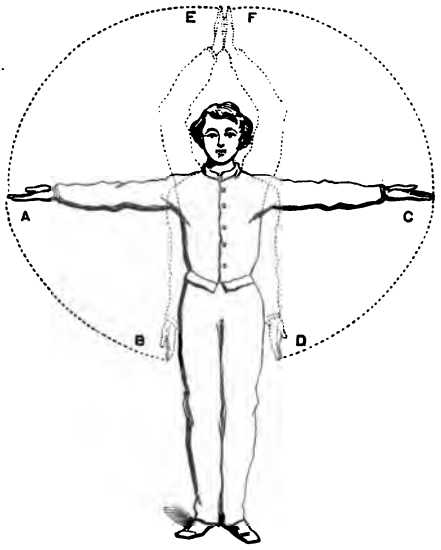

FIG. 44.

No. 100.——*First Movements*—RIGHT. At this command, the right arm will describe the arc A B and recover the commencing position four times; then, at the command, LEFT, the left arm will describe the arc C D, and recover the commencing position four times; then, at the command, ALTERNATE, four corresponding downward motions will be made with

whole, a mild one. It forms, first, a pretty good quota of the whole amount of exercise required, and is a powerful promoter of the circulation of the blood. It is also of essential service in cases of paralyzation of the muscles of the arm, back, and abdomen, as well as sluggishness and interruption of the functions of the abdomen in general, and is recommended on account of its mild working in special cases, and particularly as a rest during the execution of a series of calisthenic exercises. Al-

the arms alternately; and, finally, at the command, BOTH, the arcs A B and C D will be described, and the commencing position regained four times with both arms simultaneously.

No. 101.—*Second Movements*—RIGHT. The remaining commands, and the number and order of the motions, are the same as those of No. 100; but this class of movements is executed in the arcs A E and C F. In raising the arms separately, they are to be carried up only to a vertical position; but when both arms are raised simultaneously, the palms are vigorously brought together over the head, as represented in Fig. 44.

No. 102.—*Third Movements.*[1] The only remaining command of this class of movements, CHANGE, is employed three times. First, the right arm will describe the arc A B, and the left C F, and recover the commencing position four times simultaneously; then the right arm will describe the arc A E, and the left C D, and recover the commencing position four times in like manner; then the right arm will describe the arc A B at the same time the left is describing C F, when the right arm will describe the entire arc B A E, and the left F C D, simultaneously, only stopping at the commencing position, A and C, after the right hand has been at B and the left at F four times; and, finally, both arms will pass up to E and F, and then describe simultaneously the complete arcs E A B and F C D, and immediately regain the position of the dotted arms at E F, only stopping at the commencing position, A and C, on the fourth downward motion.

Second Position.

No. 103.—At the command, *Second*—POSITION, the students will take the position of Fig. 42, which only differs from the position

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though the movement is not what may be called heating (in spite of the impulse given to the blood), yet it may be advantageously used for warming the trunk, arms, and hands. It has a favorable effect as a stimulant at those times of bodily and mental lassitude which now and then arrive, in consequence sometimes of a change in the weather or of the season, or of a disarranged state of the nervous system of the abdomen, and which are not to be otherwise explained. If thought necessary, these classes of movements may be executed several times.

[1] **The movements** of this position bring into play the allotment or raising muscles of the arm, and the side-neck muscles, enlarge the sides of the chest and the space between the lower ribs, and promote healthy respiration.

of No. 99 in having the arms extended directly *front*, in line with the shoulders.

No. 104.—The three classes of movements from this position have the same number and order of motions, and the same commands, as Nos. 100, 101, and 102, respectively; but they are executed in front of the body instead of to the sides.

Third Position.

No. 105.—At the command, *Third*—Position, the student will take the position of Fig. 45, in which the arms and hands are as at A A.

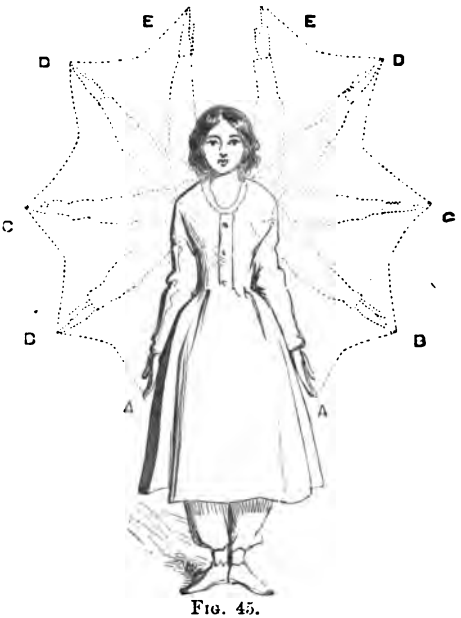

Fig. 45.

No. 106.——*First Movements.*——These movements are executed from the sides by bending both elbows simultaneously, and drawing the forearms in on odd numbers and straightening the arms on even ones, first from A A to B B, Fig. 45; from B B to C C; from C C to D D; from D D to E E; and then back, by reversing the order of the motions. These motions will be made in regular order from A A to E E and back, twice with the palms out at the sides and the thumbs back; and twice with the backs of the hands out and the thumbs pointed front.

No. 107.—*Second Movements.* The second class of movements is made in front, as represented by Fig. 46. In its execution, the elbows are bent and the arms thrust simultaneously forward, in such a manner as to form the irregular line B C D E F. When counting is employed, the arms will be at A C on *two;* at A D, on *four;* at A E, on *six;* and at A F, on *eight;* when the direction of the motions is

reversed, and the arms resume the position A B on the second *eight*. These motions are made in front from B to F, and back from F to B, once with the palms held front and up; once with the backs of the hands front and up; once with the thumbs pointed front and up; and once with the thumbs pointed back and down, see Fig. 39.

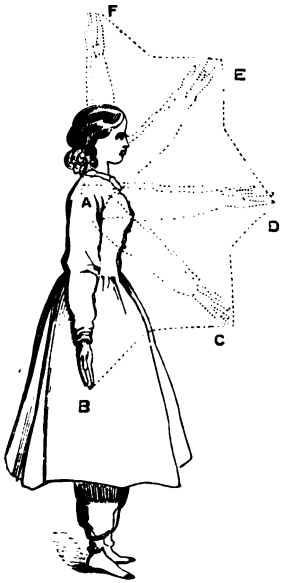

FIG. 46.

FOURTH SERIES.

First Position.

No. 108.—The instructor commands: 1. *Arm and Hand Exercise;* 2. *Fourth Series;* 3. *First*—POSITION.

No. 109.—At the last command, the student will take the position of Fig. 47.

No. 110.—*First Movements* (*Chopping*). The first and only class of movements from this position is executed by first making the motion represented by the dotted part of Fig. 47, and recovering the commencing position eight times; and then taking the position on the left side, with the left hand higher than the right, like a left-handed chopper, and making eight corresponding downward motions inclining to the right. The accent will be placed upon the downward motions.

FIG. 47.

Second Position.

No. 111.—At the command, *Second*—POSITION, the student will take the position of Fig. 48.

No. 112.—The movements of this position correspond to those of No. 110; but the eight motions from

the right side are made by throwing the arms up, as represented by the dotted part of Fig. 48. Eight corresponding upward motions are made from the left side, the motions to recover the commencing position being unaccented. These are the motions of a chopper, who is chopping into a tree as high as possible above his head.

FIG. 48.

Third Position.

No. 113.—At the command, *Third*—POSITION (*Sawing*), the student will take the position of Fig. 49, in which the body is bent slightly forward, inclining to the right, and principally supported on the right foot; the arms are bent at the elbows, and the left fist is held higher than the right, as though one were holding a buck-saw in position to give a downward stroke.

FIG. 49.

No. 114.—*First Movements*—DOWN. At this command, the arms are thrust down slightly inclining front, as represented by the dotted arms of Fig. 49, and instantly brought back to the commencing position sixteen times; when, at the command, CHANGE, the body is inclined to the left, its weight being principally thrown on the left foot, the position of the hands is reversed, and sixteen corresponding downward motions are made to the left. The motions to recover the commencing position are made by bending the elbows as in sawing firewood. *The air will be audibly expired on each downward motion, producing the sound represented by the combination* SH, *and inspired on each upward motion, taking care to have the lungs fully inflated each time the commencing*

position is regained. These movements contribute much to the amount of necessary universal action, and exercise the chest, and nearly all the muscles of the arm, shoulder, and back.

Fourth Position.

No. 115.—*Fourth*—Position (*Mowing*). At this command, the student, advancing the right leg and foot, and extending the arms to the right, will take the position of Fig. 50, in which the body is bent forward a little, to give free action to the arms. This is the position of one who is mowing grass on level ground. This position varies twice during the execution of the movements: first, to that of Fig. 51, in which the body is upright and the arms are stretched directly to the right, as though one standing in a ditch were mowing in line with the breast; and, second, the body is bent a little back, and the arms held to the right, inclining up, as though one mowing on a side-hill were reaching higher than his head, as in Fig. 52.

Fig. 50.

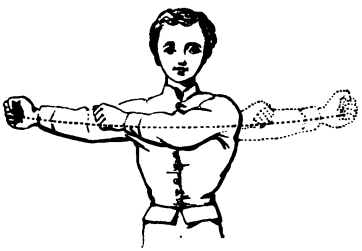

Fig. 51.

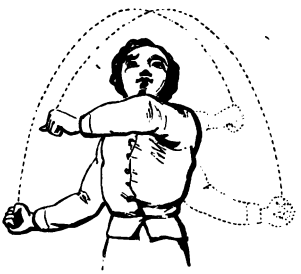

Fig. 52.

No. 116.—*First Movements.*[1] In describing the first and only class of movements from the Fourth Position, the feet remain immov-

[1] **These movements** cause a lively activity, not only of the muscles of the shoulders and the allotment muscles of the arms, but also a sort of see-saw stretching of all the muscles of the trunk, leg, and foot. They

able, and the arms describe semicircles alternately to the left, and then back to the right. One should imagine one's self mowing both *left* and *right*, in which motion a certain *force* is exerted in the act of swinging. The accent must be laid equally upon the movement to the left and that to the right. The students will describe eight semicircles of Fig. 50; eight, of Fig. 51; and sixteen, of Fig. 52. These semicircles are made with both arms simultaneously. This class of movements should be repeated before passing to the next Series.

FIFTH SERIES.

First Position.

No. 117.—The instructor will command: 1. *Arm and Hand Exercise;* 2. *Fifth Series;* 3. *First*—POSITION.

No. 118.—At the third command, the students will take the position of Fig. 53, in which the forearms are placed upon the hips, with the fists extended just in front of the waist, and their backs out to the sides.

FIG. 53.

No. 119.—*First Movements.* The first class of movements is executed by first describing, with both hands simultaneously, sixteen outward circles, and then sixteen inward ones, as represented by the dotted circles of Fig. 53.

No. 120.—*Second Movements.* This class of movements only differs from No. 119 in being executed with the *elbows* upon the *hips*, thus describing larger circles, as represented in Fig. 54.

FIG. 54.

Second Position.

No. 121.—At the command, *Second*—POSITION, the student will take the position of Fig. 55, in which the right hand is held about five inches above the left, with both palms up and the thumbs pointed front.

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have, therefore, an invigorating influence upon the limb-moving muscles of the whole body, and are of great service in cases of a general muscular weakness, and of paralyzation of the spinal marrow.

No. 122.—*First Movements.* The movements are executed by moving the hands rapidly around each other in circles, as in Fig. 55, describing sixteen *inward* circles (eight with each hand) and sixteen *outward* ones, with the palms up; and then, at the command, CHANGE, without changing the relative position of the hands, the palms are turned down and the thumbs pointed toward the abdomen, when sixteen additional *inward* and sixteen *outward* circles are described. At the *second* command, CHANGE, the right hand is held above the left, with the palms in and the thumbs pointed up; at the *third*, without changing the relative position of the hands, the palms are turned front and the thumbs pointed down. Sixteen *inward* and sixteen *outward* circles are executed with the thumbs pointed up, and the same number with the thumbs pointed down.

FIG. 55.

FIG. 56.

Third Position.

No. 123.—At the command, *Third*—POSITION, the position taken is that of Fig. 56, in which the arms and the backs of the hands are extended front at an angle of 45 degrees.

No. 124.—*First Movements*—RIGHT. At this command, the

right arm will describe eight as large side circles as possible, in a backward direction, as indicated by the arrow in Fig. 56; then, at the command, LEFT, the left arm will describe eight corresponding circles; then, at the command, ALTERNATE, eight corresponding circles will be described with the arms alternately, the left arm commencing a circle just before the right arm has regained its commencing position, thus rendering the circle continuous; and, finally, at the command, BOTH, eight corresponding circles will be described with both arms simultaneously. *All side and head circles will be described in the direction of the palms*, the students standing with the feet in the military position, and bringing the arms close to the head while executing the movements.

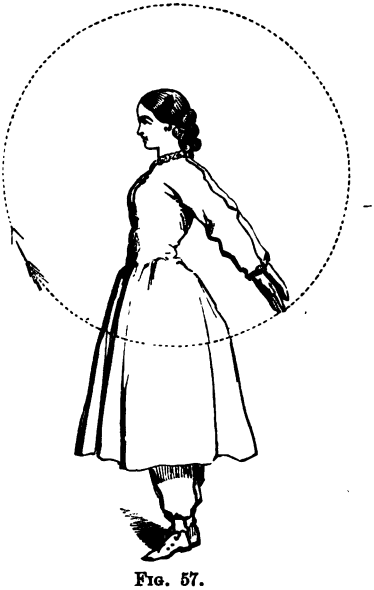

FIG. 57.

Fourth Position.

No. 125.—At the command, *Fourth*—POSITION, the student will take the position of Fig. 57. The number, order, and kind of motions[1] from this position are the same as those of No. 124; but the circles are described in the direction indicated by the arrow in Fig. 57.

Fifth Position.

No. 126.—At the command, *Fifth*—POSITION, the student will take the position of Fig. 58, in which the elbows are extended to the sides, and the hands are held over the head with the palms front.

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[1] **The movements** of Nos. 124 and 125 cause a freedom of action of the shoulders, promote respiration, and enlarge the framework of the chest. They may be improved upon by inflating the lungs with a full inspiration, and then holding the breath while these circular motions are made as described above. This is one of the very best methods of enlarging the capacity of the air-cells of the lungs.

No. 127.—*First Movements*—RIGHT. These movements are executed by describing circles over the head in the direction of the palms: First, eight circles are described with the right arm; then, eight with the left; and finally, sixteen circles are described with both arms simultaneously, as represented in Fig. 58. A circle is completed on every number counted.

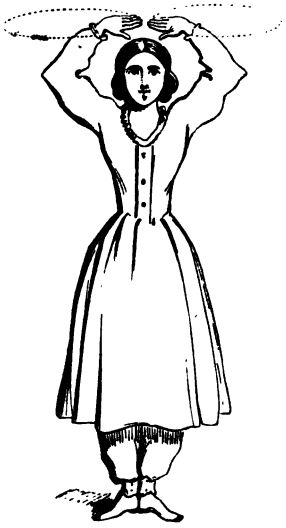
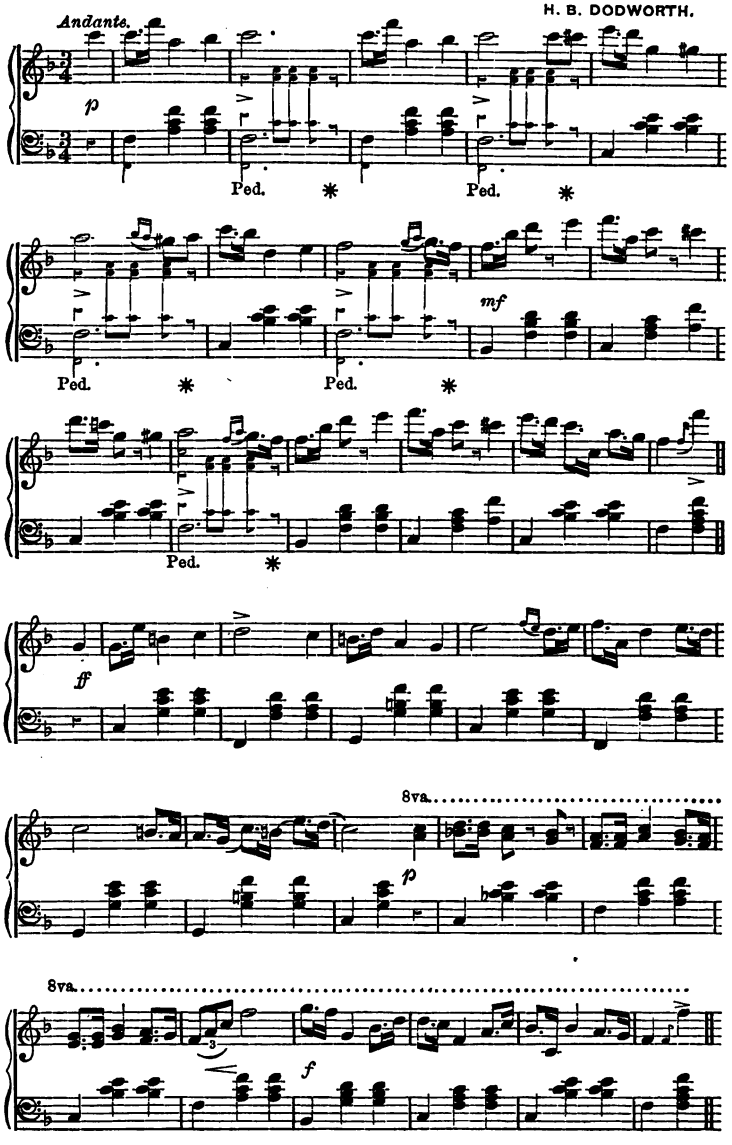


FIG. 58.

No. 128.—*Second Movements*—RIGHT. In executing these movements, the backs of the hands are held front, with the thumbs up. The number of circles, and the order of their execution, are the same as in No. 127; but they are described in an opposite direction. These movements cause a freedom of the action of the shoulders, of the elbows, and of the wrists, and bring in play nearly all the muscles of the trunk. They may be rendered more interesting by occasionally executing them with a handkerchief in the hand, the time being marked by repeatedly shouting the word HURRAH (hoo rah'), as in giving hearty cheers. In this event, the trunk will first bend to the left, and the left arm will hang in its usual position by the side, while the right arm describes eight as large circles as possible with the handkerchief over the head; then the left arm will describe eight corresponding circles, the right arm being suspended by the side, and the trunk bent to the right. In shouting HURRAH, the first syllable will be uttered with twice the rapidity of the second. A circle will be described every time the first syllable is uttered, and then the arm will remain motionless long enough to utter the second syllable and to thoroughly inflate the lungs.

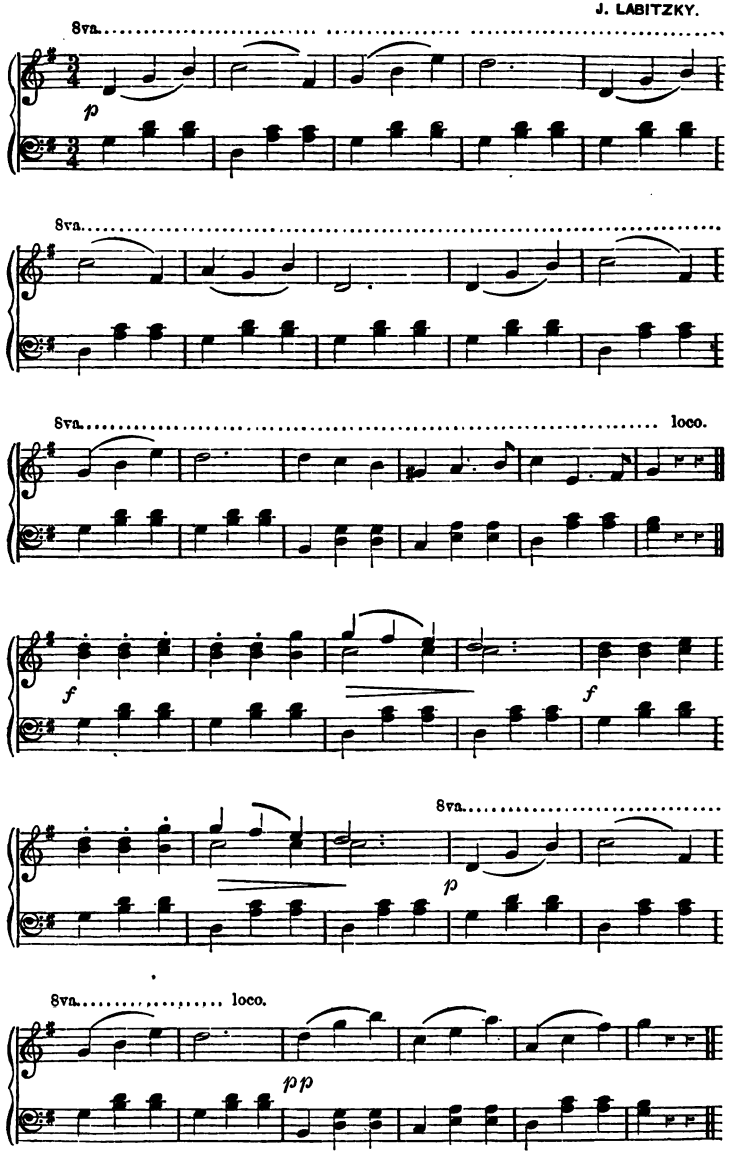
HEAD AND NECK EXERCISE

H. B. DODWORTH.



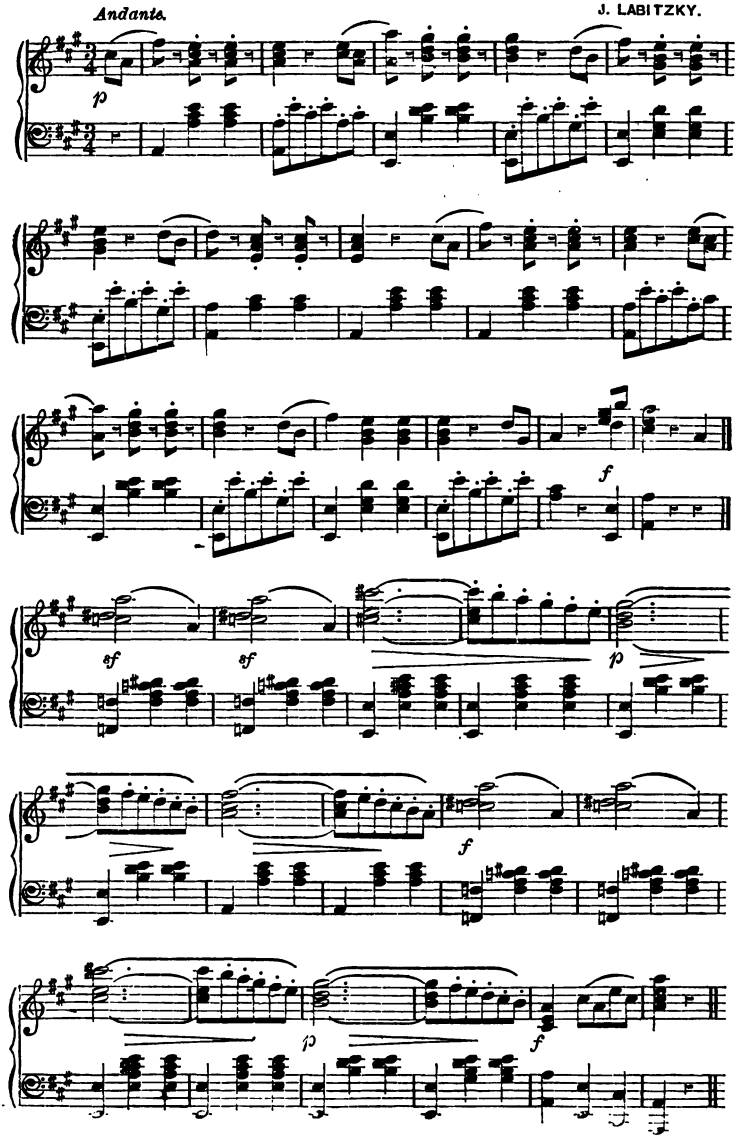
TRUNK AND WAIST EXERCISE.

J. LABITZKY.

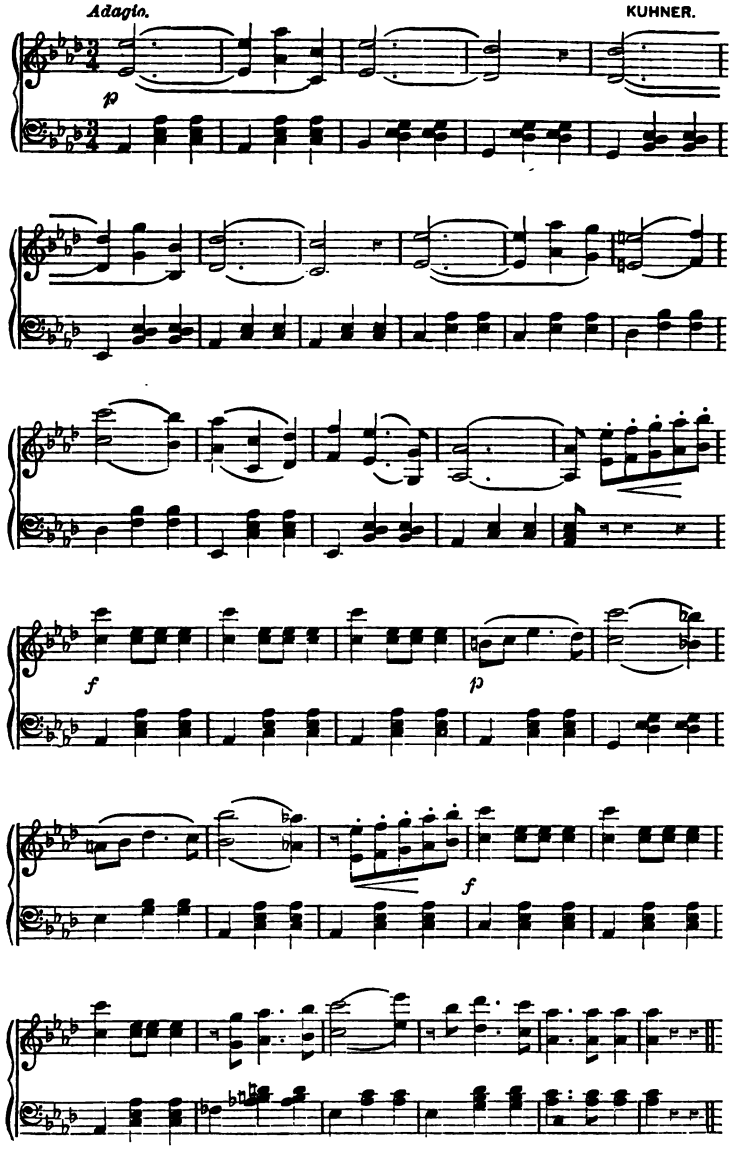


KNEE EXERCISE.

PART FIRST.



PART SECOND.



V.

HEAD AND NECK EXERCISE.

FIRST SERIES.

First Position.

No. 129.—The instructor will command: 1. *Head and Neck Exercise;* 2. *First Series;* 3. *First*—POSITION.

No. 130.—On the second word of the third command, the student will take the position from the *habitual* or *military* one, p. 120, by simply placing the hands back of and upon the hips, *with the thumbs front*, as represented in Fig. 59, the head being held vertical. The elbows will be forced down and back as far as possible. This is the position of the arms and hands for all the movements of the Series.

FIG. 59.

No. 131.—*First Movements*—RIGHT. At this command, the head will bend down to the right, as represented by the dotted head of Fig. 60, and regain the commencing position four times; then, at the command, LEFT, four corresponding motions from the position will be made to the left; then, at the command, ALTERNATE, four of these motions will be made alternately, first to the *right* and back to the commencing position, and then to the *left;* and finally, at the command, BOTH, eight motions will be made completely over from side to side, the first motion commencing from, and the eighth terminating at, the commencing position. All the movements of the head and neck are to be done in slow time. They comprise *flexions, turnings,* and *extensions. In executing the flexions of this class of movements, the head is exactly bent to the side designated, without*

FIG. 60.

twisting the face or shoulders, and with no raising of the opposite shoulder, nor sinking down of the shoulder on the same side.

No. 132.—*Second Movements.* The commands of execution are: 1. FRONT; 2. BACK; 3. ALTERNATE; 4. BOTH. In the commencing position the head is vertical. The movements are executed directly front and back, as represented in Fig. 61. The number of motions, and the order in which they are made, are the same as in No. 131.

FIG. 61.

No. 133.—*Third Movements*—RIGHT. These movements are executed by first turning the head horizontally to the right side, without the least flexion, so as to bring the inner corner of the left eye in line with the eyes of students in, or supposed to be in, the same rank, as in Fig. 62, and regaining the commencing position four times; then four corresponding motions from the commencing position will be made to the left; then four of these motions will be made alternately, first to the *right* and back to the commencing position, and then to the *left;* and finally, eight motions will be made from side to side, describing one half of a circle with the head at each turning, only the first motion commencing from, and the eighth terminating at, the commencing position.

FIG. 62.

FIG. 63.

Second Position.

No. 134.—At the command, *Second*—POSITION, the neck will be bent first to the right, and the head lowered as far as possible, as represented by the dotted head of Fig. 60.

No. 135.—*First Movements.* These movements are executed by first describing four circles with the head and neck from the right shoulder, the head advancing to the front before passing over the

left shoulder, as represented in Fig. 63; then four circles are described from the right shoulder, the head being carried to the rear before passing over the left shoulder; then the position is taken over the left shoulder, and four circles are described by moving the head to the rear before it passes over the right shoulder; and finally, four circles are described from the left shoulder by advancing the head to the front before it passes over the right shoulder. The circumference of the circle will be as great as the articulation of the neck renders possible. Students will first employ the third variety of counting, p. 144, in connection with these movements. The chin passes over a shoulder on each accented number. These movements set all the muscles of the neck in motion, and render their action freer. They are a valuable remedy against nervous giddiness and stiffness of the neck.

SECOND SERIES.

First Position.

No. 136.—The instructor commands: 1. *Head and Neck Exercise;* 2. *Second Series;* 3. *First*—POSITION. At the last command, the students will take the position of Fig. 59.

No. 137.—*First Movements*—RIGHT. At this command, the head is turned over the right shoulder, and the neck is stretched, *with a downward flexion*, as if one were trying to look at the heels, as in Fig. 64. As soon as the neck has been stretched *as far as possible*, the head is turned front and raised into the vertical position. This motion from the commencing position is described four times to the right; then, at the command, LEFT, a corresponding motion is described four times to the left; then, at the command, ALTERNATE, four of these motions are made alternately, first to the right; and finally, at the command, BOTH, eight

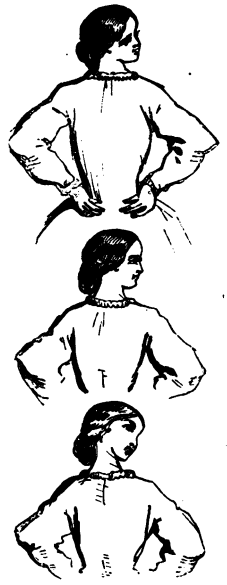


FIG. 64.

FIG. 65.

FIG. 66.

double motions are made from side to side, the first commencing from, and the eighth ending at, the commencing position. *All the movements of this Series are executed in very slow time.*

No. 138.—*Second Movements*—RIGHT. The remaining commands, and the number and order of the motions, are the same as in No. 137. In executing the movements, the head, held vertical, is *stretched over the shoulders as far as possible*, as though one were trying, without moving the feet or the trunk, to look at an object in line with the head directly in the rear, as represented in Fig. 65.

No. 139.—*Third Movements*—RIGHT. The remaining commands, and the number and order of these movements, are the same as in No. 137; but the motions are made by stretching the neck with an *upward* flexion of the head, as though one were trying to look at a mark on the ceiling directly back of, and in line with, the opposite shoulder, as in Fig. 66.

VI.

TRUNK AND WAIST EXERCISE.

FIRST SERIES.

First Position.

No. 140.—The instructor will command: 1. *Trunk and Waist Exercise;* 2. *First Series;* 3. *First*—POSITION.

No. 141.—At the last command, the student will take the position of the dotted part of Fig. 67, or of No. 130.

No. 142.—*First Movements*—RIGHT. The remaining commands are: 1. LEFT; 2. ALTERNATE; 3. BOTH. The movements are executed with the legs unbent and their muscles rigid. The trunk will first bend to the right *as far as possible*, as in Fig. 67, and recover the vertical position four times; then four corresponding motions will be made to the left; then four motions will be made to the sides alternately; and finally, eight motions will be made from side to

side, the first commencing from, and the eighth terminating at, the commencing position. *All the movements are made energetically, but in slow time.*—MUSIC for these exercises on p. 88.

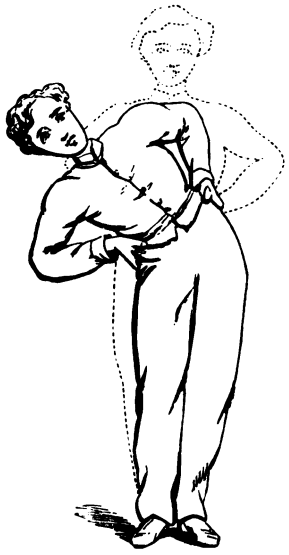


FIG. 67.

FIG. 68.

No. 143.—*Second Movements.* The commands of execution are: 1. FRONT; 2. BACK; 3. ALTERNATE; 4. BOTH. The number and order of these movements are the same as in No. 142; but the body is bent forward and backward instead of sidewise. When making the forward motions, *the legs and the spine are kept straight*, the bending taking place only at the hips, as in Fig. 68. The backward motions are usually made with the legs straight; but students will occasionally be required to bend backward as far as possible, as in Fig. 69.

FIG. 69.

No. 144.—*Third Movements*—RIGHT. The remaining commands, and the number and order of the motions, are the same as in

No. 142; but, in describing the movements, the trunk maintains its upright position, and turns on its axis the same distance on each side, the legs and feet being immovable, and the back well stretched, as in Fig. 70. The trunk turns to the *right* side only far enough to bring the inner corner of the left eye in line with the eyes of students in, or supposed to be in, the same rank, and the same distance to the *left*.

FIG. 70.

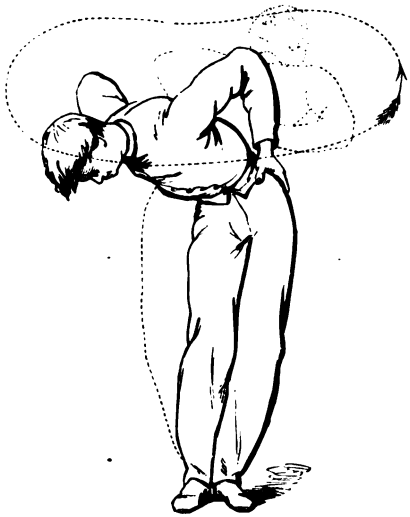


FIG. 71.

Second Position.

No. 145.—*Second*—POSITION. At this command, the body is bent sidewise, first to the right, as in Fig. 67, the legs remaining straight.

No. 146.—*First Movements.* In executing these movements, the trunk, turning on the hips, advancing front from the right, as in Fig. 71, first describes four circles in the direction indicated by the arrow; then four circles are described in a contrary direction; then, with the position taken on the left side (the trunk bent to the left as far as possible), four circles will be described in the direction indicated by the arrow in Fig. 71; and finally, four circles will be described from the left in a contrary direction. The proper and equal

exercise of the muscles of the trunk has a more direct and favorable influence on the health than that of any other member. These movements bring into play and strengthen all the muscles lying about the hips. They also give a sort of see-saw, alternate motion to the abdominal muscles. This motion gives a universal impulse to the digestive organs, and is therefore recommended in cases of sluggishness, and the many evils consequent thereupon. In cases of nervous giddiness, these movements must at first be practiced sitting.

SECOND SERIES.

First Position.

No. 147.—The instructor commands: 1. *Trunk and Waist Exercise;* 2. *Second Series;* 3. *First*—POSITION.

No. 148.—At the third command, the student will take the position of Fig. 59, which is the commencing position of the three classes of movements of this Series.

No. 149.—*First Movements*—RIGHT. At this command, with the feet immovable, the trunk is turned over the right hip, and stretched, *with a downward flexion*, as in Fig. 72, sufficiently to enable the student to see the heels of those at the left in, or supposed to be in, the same rank, and then the commencing position is resumed. This movement is described four times to the right; then, at the command, LEFT, a corresponding movement is described four times to the left; then, at the command, ALTERNATE, four of these movements are made from the commencing position alternately, first to the right; and finally, at the command, BOTH, eight combined movements are made, first describing a movement from the commencing position to the right, and then completely round and over to the left, only pausing at the commencing position on the eighth motion.

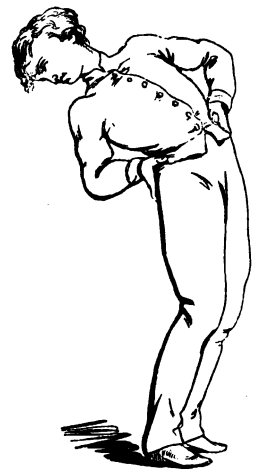


FIG. 72.

No. 150.—*Second Movements*—RIGHT. The remaining commands, and the number and order of the motions, are the same as in No. 149; but, in executing the movements, *the trunk, held vertical, is stretched over the hips as far as possible*, as though one, with his feet immovable, were trying to turn his back completely in front, see Fig. 73.

FIG. 73.

FIG. 74.

No. 151.—*Third Movements*—RIGHT. The remaining commands, and the number and order of this class of movements, are the same as No. 149; but the trunk, in describing the motions, is stretched with an *upward* flexion, as in Fig. 74.

No. 152.—While the three classes of movements immediately preceding, form a splendid Series of Trunk and Waist Exercises, they are much more than this: they embrace, in combination, energetic and invigorating exercise for the head and neck, trunk and waist, knee, and leg and foot, bringing into play nearly all the muscles of the body.

VII.

KNEE EXERCISE.

FIRST SERIES.

First Position.

No. 153.—The instructor will command: 1. *Knee Exercise;* 2. *First Series;*[1] 3. *First*—POSITION.

No. 154.—At the third command, the student will take the position by grasping the hips with the hands, turning the left foot so that it points directly front, and placing the right heel behind the left in such a manner that the feet form a right angle in front, as represented in Fig. 75. There are *nine* positions of the feet for the three classes of movements of the First Position. In the *first*, Fig. 76, the right heel is placed behind the left, forming a right angle in front; in the *second*, the right heel is placed against the middle of the left foot, forming a right angle both in front and in the rear; in the *third*, the right heel is placed in front of the toes of the left foot in such a manner that the right foot points to the right; in the *fourth*, the points of the feet are turned toward each other, and the heels are turned out as far as

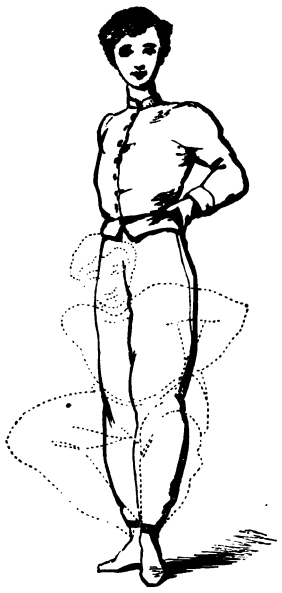


FIG. 75.

[1] **First Series.**—The movements of this Series are calculated to give strength and elasticity to the feet and legs, and, indirectly, ease, grace, and elegance to the whole carriage. They are also valuable preparatory exercises for walking, leaping, running, or dancing.

possible, so as to form nearly a straight line, as in Fig. 76. The *fifth*, *sixth*, and *seventh* positions correspond respectively to the *first*, *second*, and *third*, the heel of the left foot being behind that of the right in the *fifth* position, against the middle of the right foot in the *sixth*, and in front of the toes of the right foot in the *seventh*. In the *eighth* position[1] of Fig. 76, the heels are placed together, and the toes turned out, *so as to form a straight line*. In the *ninth*, the feet are placed about two inches apart, parallel, and pointed directly front, and the weight of the body is thrown upon the toes.

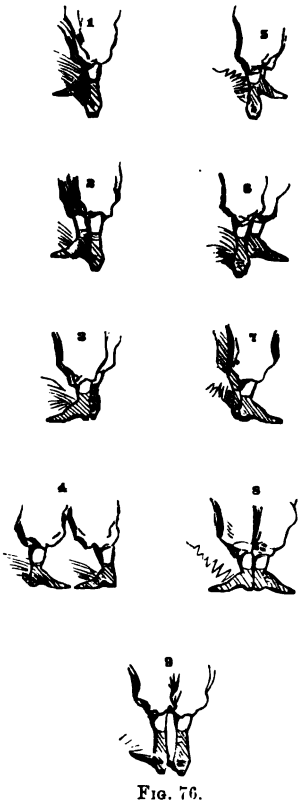


FIG. 76.

No. 155.—*First Movements*—SINK. At this command, the students sink as low as possible without throwing the feet out of position, as represented by the dotted part of Fig. 75, *the trunk remaining upright*, and then rise to their full height, four times, with the feet in each of the first four positions of Fig. 76. On each fourth upward motion, the next position of the feet is immediately taken *with a stamp*, without words of command.

No. 156.—*Second Movements*—SINK. These movements only differ from those of No. 155 in being executed in the *fifth*, *sixth*, *seventh*, and *eighth* positions of Fig. 76.

No. 157.—*Third Movements*[2]—SINK. These movements are

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[1] **Eighth Position.**—On first attempting to take this position, the student may not be able to throw the toes quite out to a straight line; and in this case they should be turned only as far as possible *without rendering the body unsteady*. A little practice, however, will enable almost any one to assume the position with ease and comfort.

[2] **Third Movements.**—This class of movements is effective for render-

executed from the position of Fig. 77, in which the feet are in the *ninth* position of Fig. 76, by first letting down the body as low as possible, as in the dotted part of Fig. 77, and then raising it on the toes to its full height sixteen times. The trunk of the dotted part of the Fig., however, inclines too much forward, as *it should retain its upright position during the entire exercise.* At first, the maintenance of a vertical position of the trunk is attended with some difficulty, as there is involuntarily a greater or less disposition to bending forward, caused by the changing of the center of gravity; but this is soon overcome.

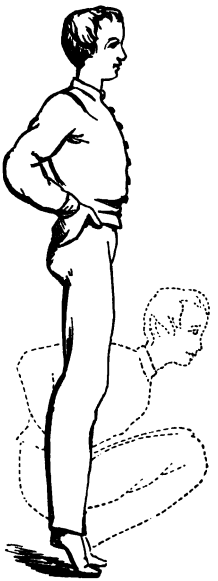

Fig. 77.

Second Position.

No. 158.—At the command, *Second*—Position, the student will take the position of Fig. 59, which is the commencing position for the two classes of movements immediately following.

No. 159.—*First Movements*—Right. At this command, the student will first stamp with the left foot, turning out its point as the commencing position is regained, and then immediately step to the right, with a stamp of the right foot, leaving about three times the length of the foot between the heels, thus taking the position of Fig. 78. In this position the toes are turned out so that the feet form nearly a straight line to the sides, and the body rests equally on both feet. As soon as this position is gained, the movements are continued by making the motion of the dotted part of Fig. 78, and regaining the position seven times. In making this motion to the right, the full weight of the body is thrown upon the right knee, *the left leg being kept rigid and straight.* As soon as the seventh change to the

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ing freer all the joints of the leg and foot, though it chiefly employs the extensor muscles of the calves and toes. Owing to the exertion required to maintain the trunk in an upright position, it also acts in a not unimportant manner upon the lower muscles of the back.

right is made, the student instantly recovers the position of No. 158, by placing the right foot beside the left in the military position; then, at the command, LEFT, the student first stamps with the right foot and then steps to the left, with a stamp of the left foot, and makes seven motions to the left corresponding to the dotted part of Fig. 78, after which the original position is immediately regained.

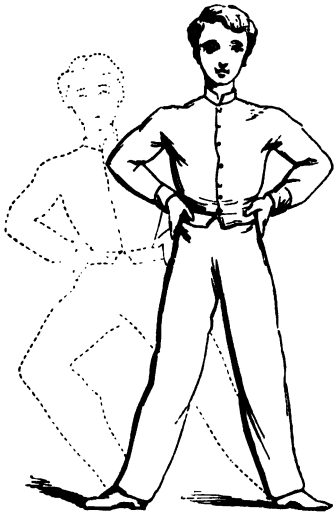

FIG. 78.

No. 160.—*Second Movements*—ALTERNATE. At this command, the student, first stepping to the right with a stamp of the right foot, and then to the left with a stamp of the left foot, thus placing the heels about three times the length of the foot apart, makes seven of the motions of Fig. 78 by alternation, first to the right from this position and then to the left, when, at the command, BOTH, sixteen of these motions are described completely over from side to side, the body pausing in a vertical position only after the sixteenth outward motion has been made, when the position of No. 158 is instantly resumed.

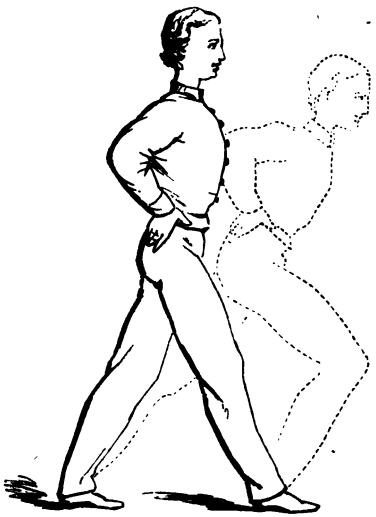

FIG. 79.

No. 161.—*Third Movements*—RIGHT. This class of movements only differs from No. 159 in being exe-

cuted directly front, as represented in Fig. 79. *The foot in the rear, however, should be turned sidewise instead of front.* In making the advanced movements of Fig. 79, the weight of the body is thrown wholly upon the forward foot, over which the knee is extended as far as possible, the trunk and the leg in the rear forming a straight line which inclines toward the horizontal floor.

SECOND SERIES.

First Position.

No. 162.—The instructor will command: 1. *Knee Exercise;* 2. *Second Series;* 3. *First*—POSITION.

No. 163.—At the last command, the student will take the position of Fig. 80, in which the knee is bent as much as possible, and pointed directly down, the calf of the leg and the heel being pressed firmly against the thigh.

FIG. 80.

No. 164.—*First Movements*—RIGHT. At this command, the right leg will first be straightened, and the right foot carried directly down and placed beside the left in the *military* position, p. 120, when the commencing position will immediately be regained. On the fourth motion from the commencing position, at the command, LEFT, the right foot will remain down, and the left leg will take a position corresponding to that of Fig. 80, when four downward motions will be made with the left leg and foot, on the last of which the right leg regains the position of Fig. 80; then, at the command, ALTERNATE, four downward motions will be made by alternation, the foot that sustains the body remaining in position until the descending one is placed by its side; and finally, at the command, RECIPROCATE, eight downward reciprocating motions will be made by springing from the floor, one foot taking the position at the same time the other one descends.

No. 165.—*Second Movements*—RIGHT. At this command, the student will first make the motion of the dotted part of Fig. 80, by a vigorous kick with the right leg and foot, four times; then, at the command, LEFT, four corresponding backward motions will be made with the left leg and foot; and finally, at the command, ALTERNATE, eight of these motions to the rear will be made with the right leg and the left alternately.

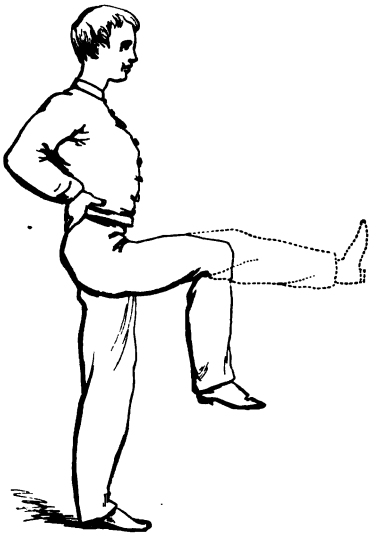

FIG. 81.

FIG. 82.

No. 166.—*Third Movements (Combined)*—RIGHT. The third class of movements is formed by a combination of the first and second classes. The right leg and foot first describe four of the motions of No. 164, from the position of Fig. 80; then four of the motions of No. 165; and finally, eight motions are made from the position alternately, the first being down and back to the original position, and the second to the rear. At the command, LEFT, the left leg and foot describe the same number of corresponding motions in combination.

Second Position.

No. 167.—At the command, *Second*—POSITION, the student will take the position of Fig. 81, in which the knee is raised front as high

as the hip. The *first, second,* and *third* classes of movements from this position correspond respectively to those of the position immediately preceding, the motions of the *first* being made directly down; of the *second,* directly out, as represented by the dotted part of Fig. 81; and of the *third,* by a combination of the *first* and the *second.*

No. 168.—*Fourth Movements*—RIGHT. At this command, *from the position of Fig.* 81, the student first raises the right knee as high as possible, as in Fig. 82, and resumes the commencing position four times; then the right foot is brought down by the side of the left, and the knee raised to the commencing position four times; then, at the command, ALTERNATE, four of these motions are made from the commencing position alternately, first up, as in Fig. 82; and finally, at the command, BOTH, eight motions are made the whole distance from the breast to the floor, the first commencing from, and the eighth terminating at, the position of Fig. 81.[1] At the command, LEFT, the left leg and foot describe the same number of corresponding motions.

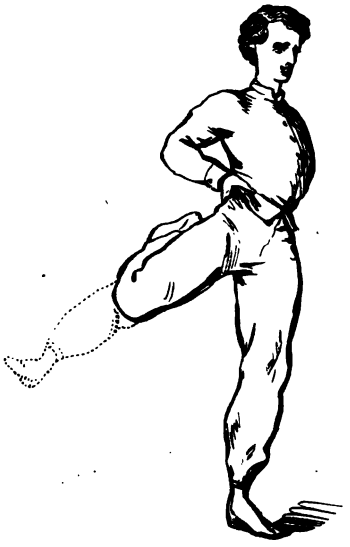

FIG. 83.

Third Position.

No. 169.—At the command, *Third*—POSITION, the student will take the position of Fig. 83. The *first, second,* and *third* classes of movements from this position correspond respectively to those of the Second Position, p. 203, the motions of the *first* being made directly down; of the *second,* directly sidewise, as represented by the dotted leg of Fig. 83; and of the *third,* by a combination of the *first* and the *second.* These movements will be made vigorously, but in slow time.

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[1] **These Movements** become so perfect, after a fair amount of practice, that the knee lightly touches the breast on every upward motion; *the upper part of the body being kept as immovable as possible.*

LEG AND FOOT EXERCISE.

PART FIRST.

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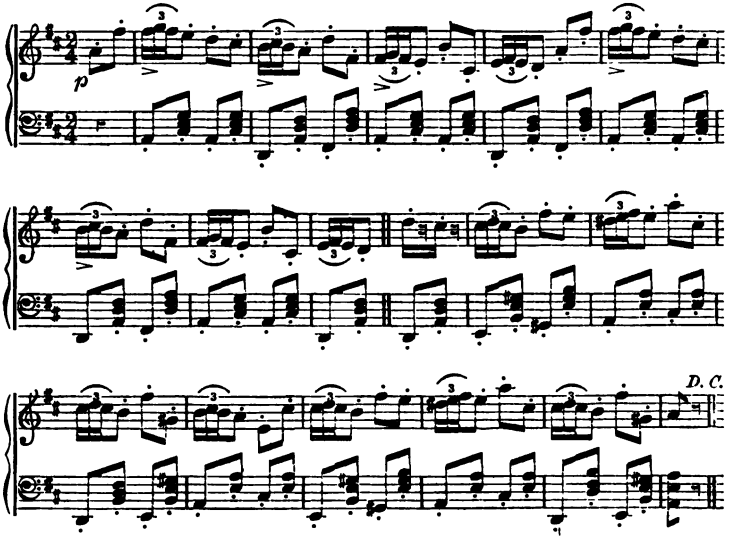
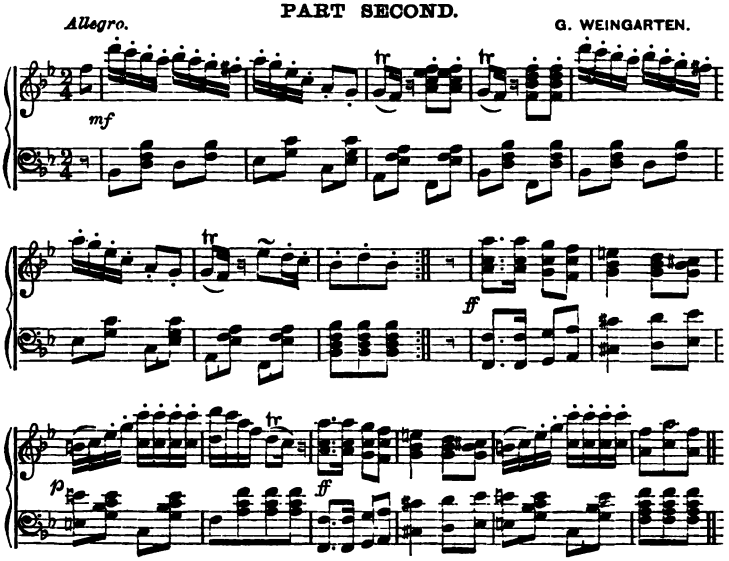


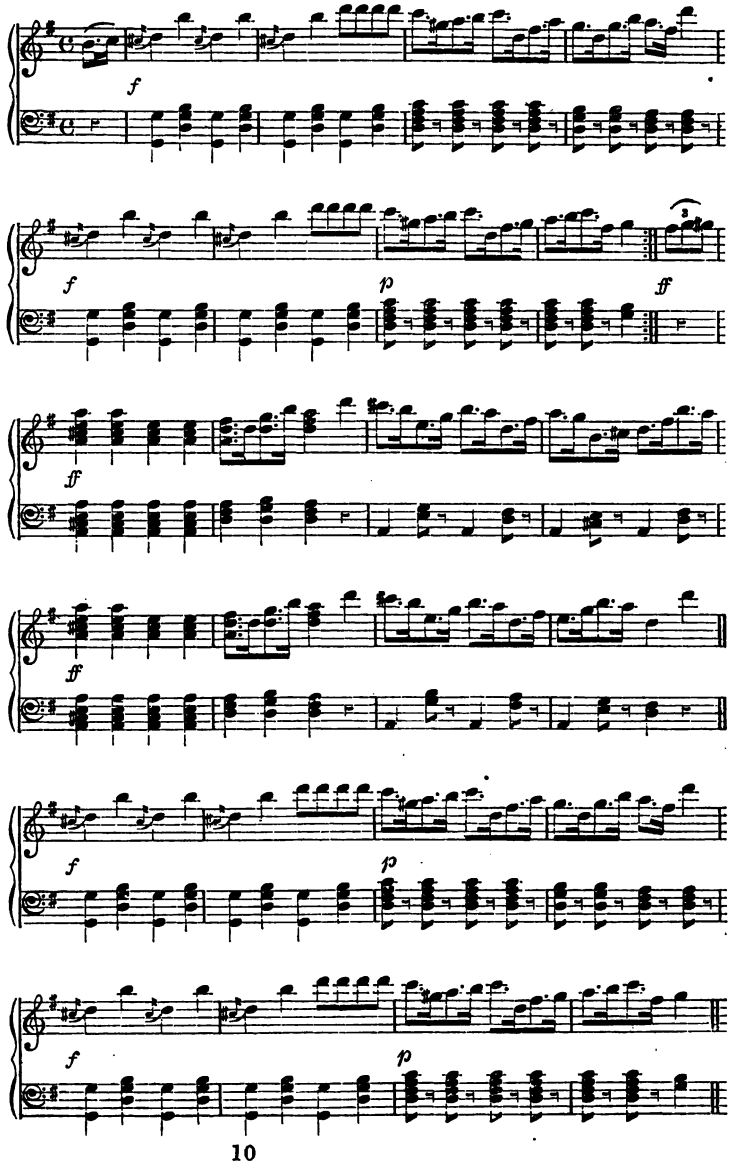
PART SECOND.

Allegro. G. WEINGARTEN.



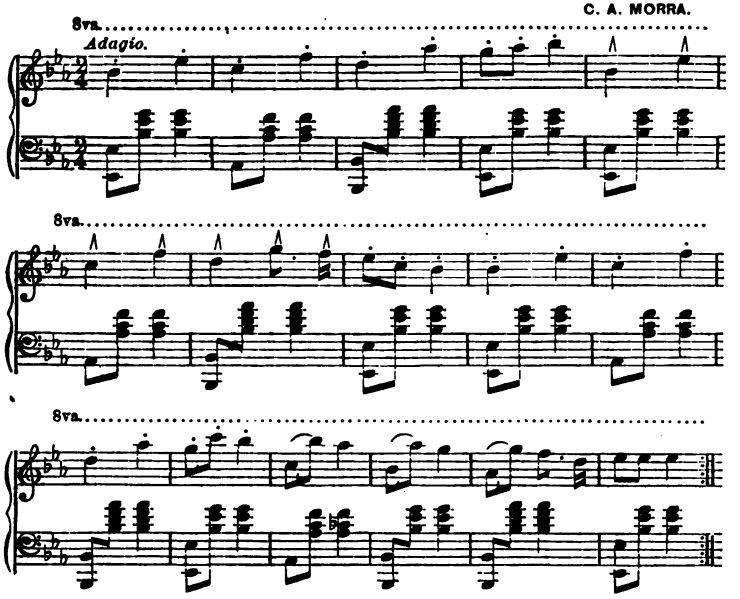
PART THIRD.

H. B. DODWORTH.



PART FOURTH.

C. A. MORRA.



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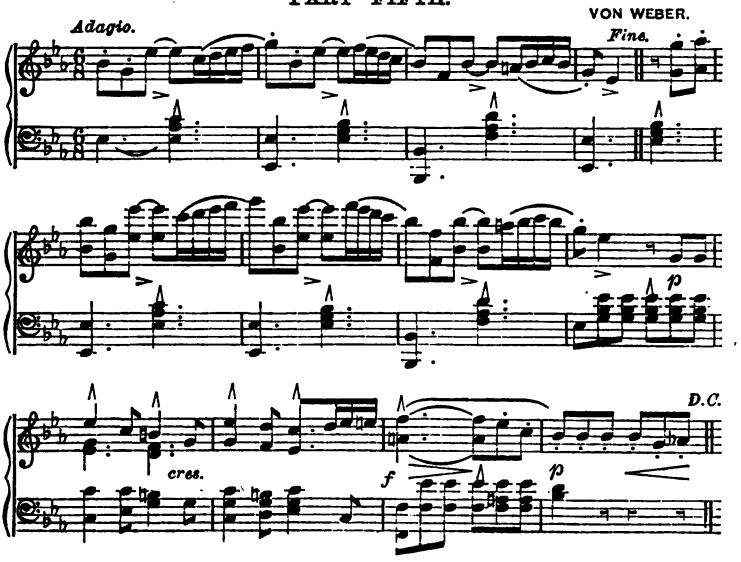
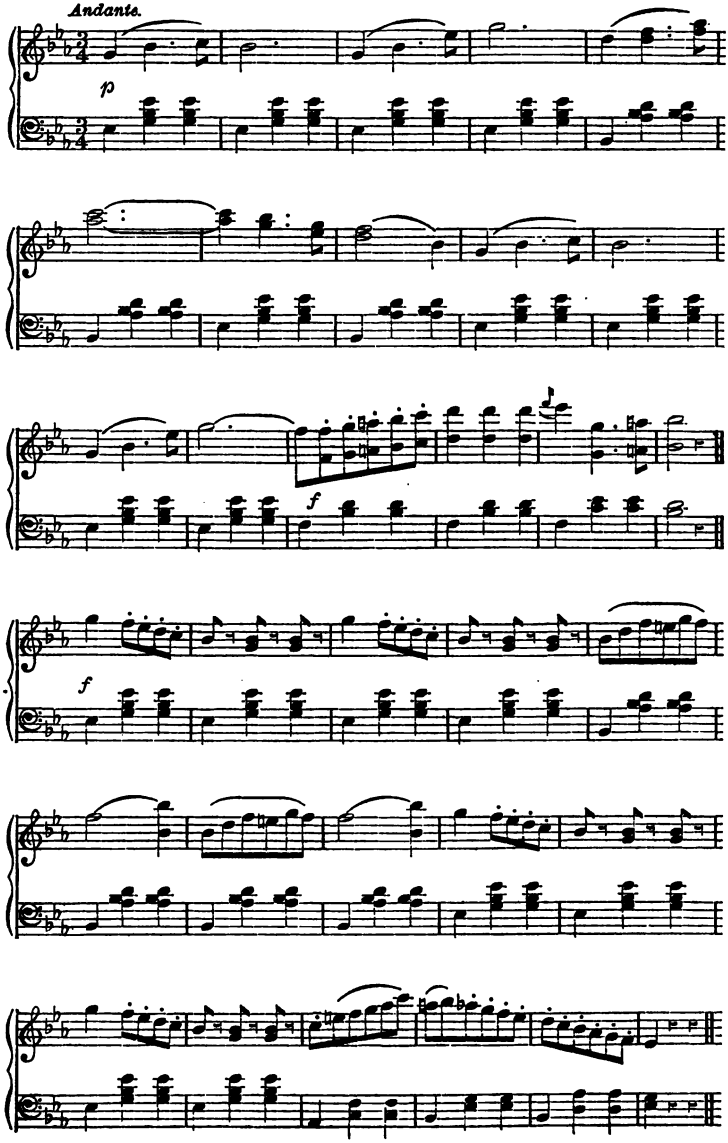


PART SIXTH.

KUHNER.



VIII.

LEG AND FOOT EXERCISE.

FIRST SERIES.

First Position.

No. 170.—The instructor will command: 1. *Leg and Foot Exercise;* 2. *First Series;* 3. *First*—POSITION.

No. 171.—At the third command, the student will take the position of Fig. 84.

No. 172.—*First Movements*—RIGHT. First, the front part of the right foot will be raised and lowered eight times, as energetically as possible, as in Fig. 84, both an upward and a downward motion being made on each number counted; then, at the command, LEFT, the same number of corresponding motions will be made with the front part of the left foot; then, at the command, ALTERNATE, eight of these motions will be made alternately, first with the right foot and then with the left; and finally, at the command, RECIPROCATE, eight of these motions will be made by reciprocation, the front of the right foot descending at the same time the front of the left foot ascends. During these movements the heels remain fixed, and the knees are held rather stiff.

FIG. 84.

No. 173.—*Second Movements*—RIGHT. These movements are described with the heels, the toes remaining fixed, while the remainder of the foot is raised and lowered as energetically as possible, as in Fig. 85. The knees will move freely. The remaining commands, and the number and order of the movements, are the same as in No. 172.

No. 174.—*Third Movements*—TOES. At this command, the fronts of both feet will be elevated and lowered four times simultaneously, as in Fig. 84; then, at the command, HEELS, both heels will be raised and lowered four times simultaneously, as in Fig. 85; and finally, at the command, ALTERNATE, eight of these double motions will be made alternately, the fronts of both feet being first raised and lowered, and then the heels. This class of movements is executed in slow time, both the upward and the downward motions being made on even numbers, or accented syllables.

FIG. 85.

Second Position.

No. 175.—*Second*—POSITION. At this command, the student will take the position of Fig. 86.

FIG. 86.

FIG. 87.

No. 176.—*First Movements*—RIGHT. The remaining commands, and the number and order of the motions, are the same as in No. 172, the movements being made in the position of Fig. 86. The *Second Movements* of this position correspond to No. 173; and the *Third*, to No. 174.

Third Position.

No. 177.—*Third*—Position. At this command, the student will take the position of Fig. 87. The commands, and the number and order of motions of the three classes of movements of this position, correspond respectively to those of the First Position, p. 210. After the movements have been executed with the right foot forward, as in Fig. 87, at the command, Change, the Third Position will be taken with the left foot forward, and the three classes of movements will be repeated.

SECOND SERIES.

First Position.

No. 178.—The instructor will command: 1. *Leg and Foot Exercise;* 2. *Second Series;* 3. *First*—Position.

No. 179.—At the last command, the student will take the position, by slightly elevating the toes and turning quickly on the heels, so that the inner parts of the feet touch each other from the heels to the toes, as in Fig. 88.

Fig. 88.

No. 180.—*First Movements*—Right. At this command, the right foot will turn on the heel to the right, the point of the foot describing the arc A B in Fig. 88, so as to form a right-angle front with the heels, and recover the commencing position four times; then, at the command, Left, the left foot will make four corresponding outward motions from the position, describing the arc A C; and finally, at the command, Alternate, eight outward motions will be made with the feet alternately, the right foot first describing the arc A B and recovering the commencing position, and then the left foot describing the arc A C in like manner.

No. 181.—*Second Movements*—RIGHT. The remaining commands, the number of motions, and the order in which they are made, are the same as in No. 180; but the toes are kept in position, and the heels are turned out sidewise as far as possible.

No. 182.—*Third Movements*—TOES. At this command, the points of both feet will be turned out simultaneously to the sides, describing the arcs A B and A C, Fig. 88, and brought back to the commencing position four times; then, at the command, HEELS, four outward motions will be made with the heels simultaneously; and finally, at the command, ALTERNATE, eight outward and inward motions will be made alternately, the points of both feet being first turned out to the sides and brought back to the commencing position, and then the heels. The time is marked by the patter of the toes, or the heels, on every outward or inward motion.

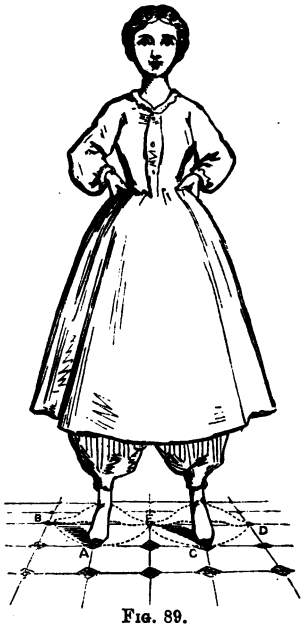


FIG. 89.

Second Position.

No. 183.—At the command, *Second*—POSITION, the position will be taken by first rising on the toes and springing into the air, and then instantly spreading the feet, dropping down upon the toes, and planting the feet twice the length of the student's foot apart, as in Fig. 89. *On every motion from, as well as to, this position, the foot is brought to the floor.*

No. 184.—*First Movements*—RIGHT. At this command, the front of the right foot is raised, and the foot is turned on the heel to the right, describing the arc A B, Fig. 89, and returned to the commencing position four times. The front of the foot beats the floor every time it arrives at the points B and A. At the command, LEFT, the left foot will describe the arc C D, in like manner, and recover the commencing position four times; then, at the command, ALTERNATE, four of these outward motions will be made with the feet alternately, the right foot first describing the arc A B and recovering the com-

mencing position, and then the left foot, the arc C D; and finally, at the command, BOTH, the arcs A B and C D will be described with both feet simultaneously, and the commencing position regained, four times.

No. 185.—*Second Movements.*—RIGHT. The remaining commands, and the number and order of the motions, are the same as in No. 184; but this class of movements is executed by turning the feet *in*, thus describing the arcs A E and C E, Fig. 89.

No. 186.—*Third Movements*—OUT. At this command, both feet simultaneously turn on the heels to the right and left, describing the arcs A B and C D, Fig. 89, and regain the commencing position four times; then, at the command, IN, four corresponding simultaneous motions are made by turning the feet *in*, thus describing the arcs A E and C E; then, at the command, ALTERNATE, four combined motions from the position are made alternately, the toes first describing simultaneously the arcs A B and C D, and recovering the commencing position, and then the arcs A E and C E; and finally, at the command, BOTH, eight double motions will be made, the toes first describing the arcs A B and C D simultaneously, and then the entire arcs B A E and D C E, only stopping at the points A and C on the eighth motion.

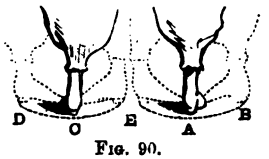


FIG. 90.

FIG. 91.

No. 187.—*Fourth, Fifth,* and *Sixth Movements.* These three classes of movements, which are described with the heels, as represented in Fig. 90, correspond respectively to those of Nos. 184, 185, and 186, the *fourth*, being executed in the arcs A B and C D, Fig. 90; the *fifth*, in the arcs A E and C E; and the *sixth*, in the combined arcs A B and C D, A E and C E. During the execution of these movements, the toes will remain fixed at the points A and C, Fig. 89.

No. 188.—*Seventh Movements*—RIGHT. The seventh class of movements from the position of Fig. 89, is executed by turning the whole body on both heels to the right, describing simultaneously the arcs A B, A B, Fig. 91, and recovering the commencing position four times; then, at the command, LEFT, four corresponding motions from the position will be made to the left; then, at the command, ALTERNATE, four motions will be made from the position alternately, first to the right and back to the original position, and then to the left; and finally, at the command, BOTH, eight motions will be described the entire distance from right to left, the first motion commencing from, and only the eighth terminating at, the commencing position.

No. 189.—*Eighth Movements*—RIGHT. The remaining commands, and the number and order of the motions, are the same as in No. 188; *but the body turns on the toes,* the heels describing the arcs A B and G D, A D and C E, Fig. 92.

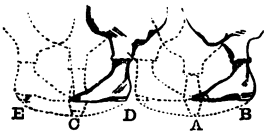


FIG. 92.

Third Position.

No. 190.—*Third*—POSITION. At this command, the student will take the military position, p. 120, which only differs from that of Fig. 93 in having the left heel brought down beside the right.

FIG. 93.

No. 191.—*First Movements* (*Facings*)—RIGHT. Facings are those movements by which the body turns upon its longitudinal axis so as to change its front direction. Each calisthenic facing consists in the body being turned to the *right* (describing one-fourth of a circle, as represented by the dotted part of Fig. 93) on the *left* heel, or to the *left* on the *right* heel, with the body kept perfectly upright. *The same heel that is used as a pivot to describe a side facing, is the one upon which the body is turned to the front, or to the commencing position.* Both feet will *tell the*

time as they come into a new position, or resume the commencing one. At the command, RIGHT, the student will raise the right foot slightly—just enough to clear the floor—turn on the left heel (raising the toes a little) until he faces exactly to the right; then, at the same instant, he will bring the toes of the left foot down, and the right foot to its place beside the left; heels together and toes turned out, as at first. The student will immediately regain the commencing position at the command, FRONT, or without a word of command. The facing to the right will be executed four times; then, at the command, LEFT, four corresponding facings will be executed to the left; and finally, at the command, ALTERNATE, eight facings will be executed alternately, first to the right and back to the front, and then to the left.

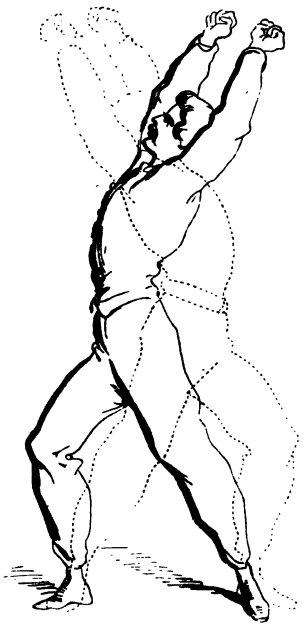


FIG. 94.

No. 192.—*Second Movements* (*Circles*). At the command, RIGHT, the student will describe two complete circles, each one of which is done in four facings or motions, the first being to the right, the second to the rear, the third to the rear of the right, and the fourth regains the commencing position; then, at the command, LEFT, two inverse circles will be described to the left; and finally, at the command, ALTERNATE, four alternate circles will be described in like manner, the first to the right, the second to the left, &c. The motions commencing to the *right* will be made on the *left* heel, and those to the *left*, on the *right* heel.

No. 193.—*Third Movements* (*About*)—FACE. Unlike military facings, the full face to the rear will be executed on but one heel at a time. The remaining commands, and the number and order of these circles, are the same as in No. 192; *but every facing or motion describes one-half of a circle.* The motions of this class are only made

on even numbers or accented syllables. At the termination of each motion, the fronts of the feet come down with a slight *stamp*, to mark the time. In executing the facings, *the student will keep the body erect, the arms from swinging, and the head firm in its place, without looking down.*

Fourth Position.

No. 194.—*Fourth*—POSITION. At this command, the student will take the fourth position, which only differs from the military position, p. 120, in placing the heels two and one-half times the length of the student's foot apart, and shutting the hands.

No. 195.—*First Movements*—RIGHT. The first and only class of movements from this position is formed by the combined action of nearly all the muscles of the body. At the command, RIGHT, a facing is executed by simultaneously turning on both heels to the right, straightening the left leg, throwing the whole weight of the body on the right knee, energetically raising both arms and projecting the chest, as represented in Fig. 94. First, this outward motion is made to the right, and the commencing position resumed four times; then, at the command, LEFT, four corresponding motions from the position are made to the left; then, at the command, ALTERNATE, four of these outward motions from the position are made to the right and left alternately; and finally, at the command, BOTH, eight motions are made in combination from side to side, as represented in Fig. 94, the first commencing *from*, and only the eighth terminating *at*, the commencing position.

THIRD SERIES.

First Position.

No. 196.—The instructor commands: 1. *Leg and Foot Exercise;* 2. *Third Series;* 3. *First*—POSITION.

No. 197.—On the word, POSITION, the student will take the position of Fig. 95, in which the weight of the body is sustained by the point of the left foot, and the right leg and point of the foot are held out to the right, both knees being kept rather stiff. This

position, however, is taken in four directions during the execution of the movements.

No. 198.——*First Movements*[1]—RIGHT. At this command, the student will raise and sink the front of the extended foot as far as possible, as in Fig. 95, eight times. On the eighth upward motion, the command, LEFT, will be given, and the student will instantly take his position to the left, by sustaining the weight of the body upon the point of the right foot, and extending the left leg and foot to the left, when eight upward and downward motions will be made with the front of the left foot. If the student find it too difficult, he will not at first be restricted to the *point* of the sustaining foot. In connection with the movements of this position, which take place simply by means of the ankle joint, there should be also an energetic bending and stretching of the toes. Thus the muscles of the shin and calf, as well as the lower part of the thigh, and the foot, are brought into play.

FIG. 95.

No. 199.—*Second Movements* (*Front*)—RIGHT. The remaining commands, and the number, order, and kind of motions, are the same as in No. 198; but first the right leg, and then the left, are extended front, inclining toward the floor at an angle of nearly 45 degrees, instead of to the sides.

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[1] **Movements.**—At first, the student will find it difficult to keep his balance while executing the movements of this Series, especially those of No. 200; but he must learn to do so without leaning upon any thing, because otherwise a great part of the effect of the compound working is lost. This very endeavor to keep one's balance and the upright position of the body, calls into action many muscles, and is one of the aims of the exercise. The movements sidewise, and forward and backward, require the working of the muscular parts all round, and from all sides of the hips. They also have an effect upon all the muscles of the legs and feet; for the leg, apparently so immovable, has enough to do to maintain the equilibrium of the body, menaced from so many sides.

Second Position.

No. 200.——*Second*—Position. This position only differs from the military position, p. 120, in having the right foot raised about two inches from the floor, and the hands fixed upon the hips, with the thumbs front.

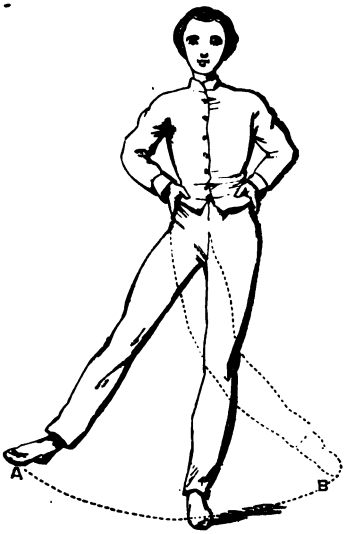


Fig. 96.

No. 201.—*First Movements*—Right. At this command, the right leg is extended sidewise to the point A, Fig. 96, from whence it describes the arc A B four times; then, at the command, Change, the right foot is brought back into position, and the left leg is extended left to the point B, from which it describes the arc B A four times; then, at the command, Change, the position of Fig. 96 is resumed, and the right leg describes the arc A B *behind* the left leg four times; and finally, the command Change is again given, and the left leg describes the arc B A *behind* the right leg four times from the point B.

No. 202.——*Second Movements*—Right. At this command, the right leg is extended sidewise to the point A, Fig. 96, from whence it describes the arc A B four times, in front of the left leg; four times, behind the left leg; and finally, eight times alternately, first in front of the left leg, and then behind it. At

Fig. 97.

the command, LEFT, the left leg is extended to the point B, from whence it describes the same number of corresponding motions.

No. 203.—*Third Movements*—RIGHT. With both feet in position at A, Fig. 97, at this command the right foot will be thrown directly forward to the point B, and back to the commencing position, four times; then the same foot will describe the arc A C, and recover the commencing position four times; and finally, this foot will be thrown forward to the point B, from whence it will describe the entire arc B A C, without bending either leg, eight times. At the command, LEFT, the right foot will sustain the weight of the body, and the left leg and foot will describe the same number of corresponding motions, in like order.

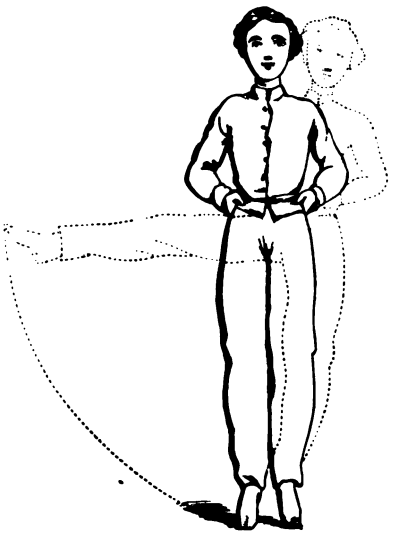


FIG. 98.

Third Position.

No. 204.—At the command, *Third*—POSITION, the students take the position of Fig. 98, in which the weight of the body is sustained by the toes.

No. 205.—*First Movements*—RIGHT. During the

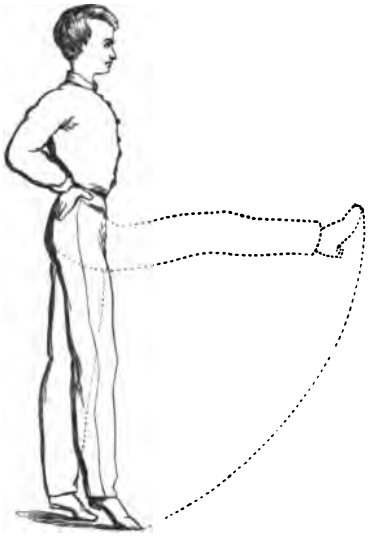


FIG. 99.

execution of these movements, both legs will be kept straight. At the first command, the student will raise the right leg sidewise so as to form a right angle, as in Fig. 98, and regain the commencing position four times; then, at the command, LEFT, the left leg will describe four corresponding motions from the position to the left; and finally, at the command, ALTERNATE, eight of these outward motions will be made to the right and left alternately.

No. 206.—*Second Movements*—RIGHT. The number and order of these movements are the same as in No. 205; but the motions are made directly front, as represented in Fig. 99.

FOURTH SERIES.

First Position.

No. 207.—The instructor commands: 1. *Leg and Foot Exercise;* 2. *Fourth Series;* 3. *First*—POSITION.

No. 208.—At the third command, the student will take the First Position, in which the weight of the body is supported chiefly by the point of the left foot, the point of the right foot being placed upon the floor at a moderate distance to the right of the left foot, as in Fig. 100.

FIG. 100.

No. 209.—*First Movements*—RIGHT. At this command, the right leg first will swing round in front of the left leg, the toes of the right foot being placed upon the floor at the point B, as represented by the dotted part of Fig. 100, and recover the commencing position at A four times; then the same number of corresponding motions will be made by the right leg *behind* the left, the point of the right foot touching the floor only at B and A; and finally, eight of these motions will be made from the point A alternately, the first in front of the left leg, the second behind it, &c. At the command, LEFT, the position will be taken to the left, the weight of the body resting

chiefly on the point of the right foot, and the left leg will describe the same number of corresponding motions around the right leg, and in like order.

No. 210.—*Second Movements*—RIGHT. At this command, from the position of Fig. 100, the right leg will swing round front, and the toes of the right foot will touch the floor at the point B, from whence complete circles around the left leg will be described back and front, the toes of the right foot touching every time they arrive at the point B. On the eighth motion, at the command, CHANGE, the position will be taken to the left, when the left leg will describe eight corresponding motions; and finally, eight of these motions will be made with each leg, *only touching the floor with the foot that is in motion at the command*, CHANGE.

Second Position.

No. 211.—At the command, *Second*—POSITION (*Foot Circles*), the student will take the position of Fig. 101, in which the right leg is first extended to the right, and the weight of the body supported on the left foot.

FIG. 101.

No. 212.—*First Movements*—RIGHT. At this command, eight circles will be described with the point of the right foot, in the direction indicated by the arrow in Fig. 101, and then the same number of like circles in a contrary direction; then, at the command, CHANGE, the position will be taken to the left, and the left foot will describe the same number of corresponding back and front circles. In executing the movements of this position, the extended leg describes small circles, though the foot circles are chiefly formed by the motion of the ankle-joint, and an energetic bending and stretching of the toes.

No. 213.—*Second Movements.* The remaining commands, and the number and order of the movements, are the same as in No. 212; but the position is taken in front, first with the right leg and then with the left, and the circles are described to the right and left.

Third Position.

No. 214.—At the command, *Third*—Position, the student will take the position by extending the right leg, first to the right, as in Fig. 102.

No. 215.—*First Movements*—Right. The remaining commands, and the number, order, and directions of the two classes of movements of this position, are the same as those of the Second Position of this Series. In executing these movements, both to the sides and in front, *the extended leg will be kept perfectly straight*, and the circles will be made as high and large as possible, as represented in Figs. 102 and 103. The trunk, also, will be kept as immovable as possible. The student will practice these movements frequently, and become as perfect in their execution as possible, as they render freër the play of the legs in their sockets, and set in active motion all the mus-

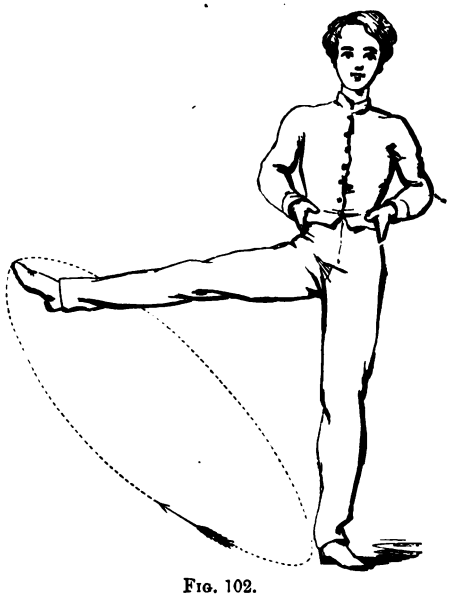


Fig. 102.

Fig. 103.

cles of the trunk, especially those of the back and loins, as well as the allotment muscles of the legs.

FIFTH SERIES.

First Position.

No. 216.—The instructor will command: 1. *Leg and Foot Exercise;* 2. *Fifth Series;* 3. *First*—POSITION.

No. 217.—At the third command, the student will take the position of Fig. 104, which only differs from the *military* position, p. 120, in supporting the weight of the body with the point of the right foot, the left foot being elevated about two inches from the floor.

FIG. 104.

No. 218.—*First Movements.* The first and only class of movements is executed by hopping in place, first four times on the point of the right foot; then four times on the point of the left foot; then eight times in alternate double hops, the first and second being on the right foot, the second and third on the left, &c.; and finally, sixteen times by a reciprocating motion, the point of one foot passing to the floor at the same time the other springs from it. The instructor will at first employ the commands of execution, RIGHT, LEFT, ALTERNATE, RECIPROCATE, while the students count, using the first variety on p. 144. These leaps are made by springing directly up into the air without spreading the feet, or swaying the arms or the upper part of the body. The trunk is kept vertical throughout the exercise.

Second Position.

No. 219.—*Second*—POSITION. At this command, the position will first be taken as represented in Fig. 105, by extending the right leg to the right, and supporting the weight of the body upon the

very point of the left foot, *both legs being kept straight and rigid during the entire exercise, and the front of the extended foot being bent down as much as possible.*

No. 220.—*First Movements.* First spring into the air, and alight on the toes of the left foot sixteen times; then, at the command, CHANGE, take the position to the left, and hop from the point of the right foot sixteen times.—*Second Movements.* The position with each leg is taken to the front for this class, as in Fig. 106, the student first hopping sixteen times on the point of the left foot, and then on the right.—In executing the *Third Movements*, the position for each leg is taken to the rear, as represented by the dotted part of Fig. 106. Sixteen hops are taken on the point of each foot. Students will first practice these exercises in connection with counting, being careful not to leap too high, as a hop must be done on every number.

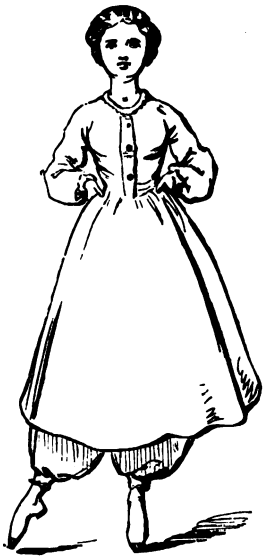


FIG. 105.

Third Position.

No. 221.—At the command, *Third*—POSITION, the student will take the position of Fig. 107, in which the entire weight of the body is supported by the points of the feet.

FIG. 106.

No. 222.—*First, Second, and Third Movements* (*Facings*). The commands, and number and order of motions that constitute these three classes of movements, correspond respectively to those of Nos. 191, 192, and 193; but the facings differ in being described on the toes by leaping, as in Fig. 107. *Every leap is executed in one time and two motions.* The student bends the knees, the weight of the body resting on the points of the feet, and instantly, by a sudden straightening of the knees and a vigorous action of the toes, springs into the air, and, having described the prescribed portion of a circle, alights upon the toes, as shown by the dotted part of Fig. 107. In executing the *Third Movements*, slow time will be employed, as one half of a circle is described at each leap.

Fig. 107.

No. 223.—*Fourth Movements*—Right. At this command, from the position of Fig. 107, the student will spring into the air, crossing the right leg in front of the left, alighting upon the points of the feet, as in Fig. 108, and immediately regain the commencing position four times; then, at the command, Left, the legs will be crossed in like manner, the *left* in front of the *right*, and the commencing position regained four times; then, at the command, Alternate, the legs will be crossed and the commencing position regained four times alternately; and finally, at the command, Reciprocate, eight leaps will be made, accompanied with a reciprocal crossing of the legs, the legs crossing each other on every leap, the right leg in front, as in Fig. 108, on the first leap, the left on the second, &c., only resuming the commencing position on the eighth leap.

Fig. 108.

SIXTH SERIES.

First Position.

No. 224.—The instructor will command: 1. *Leg and Foot Exercise;* 2. *Sixth Series;* 3. *First*—POSITION.

No. 225.—At the third command, the student will take the position of Fig. 109, in which the whole weight of the body is supported by the toes.

FIG. 109.

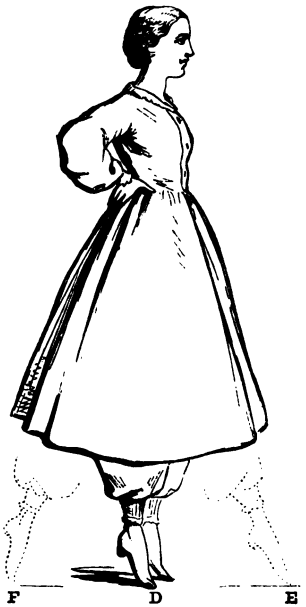


FIG. 110.

No. 226.—*First Movements* (*Sliding Toes*). All the movements of this position are executed without lifting the points of the feet from the floor or touching the heels. First, at the command, RIGHT, the point of the right foot describes the line A B, Fig. 109, and recovers the commencing position four times; then, at the command, LEFT, the point of the left foot describes the line A C, and recovers the commencing position four times; then, at the command, ALTERNATE, four of these motions from the position are made with

the feet by alternation; and finally, at the command, BOTH, the lines A B and A C are described simultaneously, and the commencing position regained four times.

No. 227.—*Second and Third Movements.* The commands of execution are, RIGHT, LEFT, ALTERNATE, RECIPROCATE. The *Second Movements* are made by sliding the toes directly front in the line D E, Fig. 110. The right foot first passes to E, and regains the commencing position four times; then the left foot; then four of these motions from the position are made alternately; and finally, seven front motions are made by reciprocation (four with the right foot and three with the left), the left foot being advanced at the same time the right foot is regaining the commencing position, and conversely. *Third Movements.* These only differ from the second class of movements in being executed to the rear in the line D F, Fig. 110.

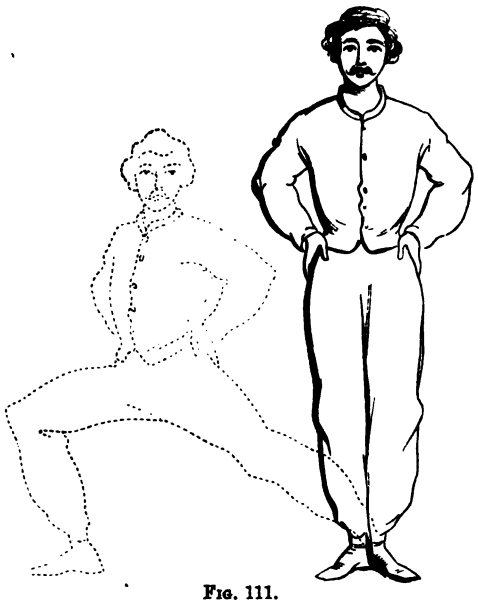


FIG. 111.

No. 228.—*Fourth, Fifth, and Sixth Movements.* These three classes of movements correspond respectively to the *First, Second,* and *Third,* the *Fourth* being executed in the lines A B and A C, Fig. 109; the *Fifth,* in the line D E, Fig. 110; and the *Sixth,* in the line

D F. *The difference consists in executing the movements by lifting the feet and bearing them over the spaces, touching the toes only at the points* B, C, E, *and* F, *instead of sliding them.*

Second Position.

No. 229.—At the command, *Second*—POSITION, the student will take the position of Fig. 111.

No. 230.—*First Movements* (*Charges*). In executing charges, the student, with one foot fixed, takes strides as great as possible without preventing an easy recovery of the commencing position, in the direction prescribed. *The leg whose foot remains in position must be kept rigid and straight, and so turned upon the heel that the two feet are at right angles.* This class of movements is done by

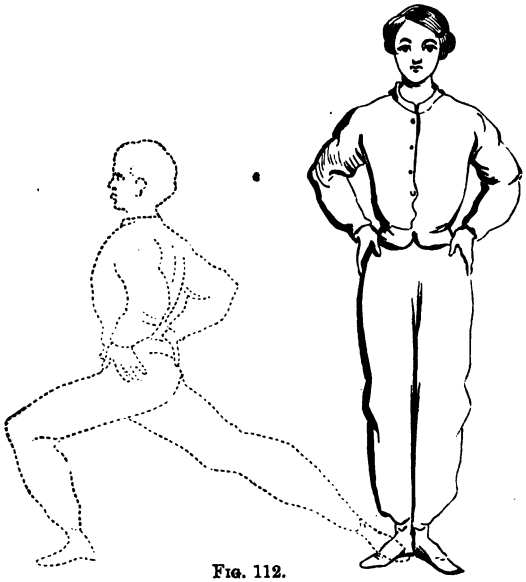


FIG. 112.

charging sidewise, first to the right with the right leg, as represented by the dotted part of Fig. 111, and regaining the commencing position four times; then a charge is done to the left with the left leg, and the commencing position regained four times; and finally, eight charges are made to the right and left alternately. The commands of execution are, RIGHT, LEFT, ALTERNATE.

No. 231.—*Second Movements.* These movements only differ from No. 230 in being made *directly front, left leg and foot first.*

No. 232.—*Third Movements.* The remaining commands, and the number and order of the motions, are the same as in No. 230; but the charges are made front, bearing toward the right and the left, at an angle of 45 degrees.

No. 233.—*Fourth Movements.* These movements are formed by combining facings and charges. The student, turning on the right heel, charges to the right with the left leg, thus executing a facing, as represented by the dotted part of Fig. 112, and recovers the commencing position four times; then four corresponding charges are made to the left with the right leg; and finally, eight of these charges are made to the right and left alternately.—The Music best adapted to the four classes of movements immediately preceding, will be found on pp. 189, 190, 208, and 209.

SEVENTH SERIES.

First Position.

No. 234.—The instructor will command: 1. *Leg and Foot Exercise;* 2. *Seventh Series;* 3. *First*—POSITION.

No. 235.—At the last command, the student takes the position of Fig. 114, which only differs from the *military* position, p. 120, in supporting the weight of the body upon the points of the feet.

No. 236.—*First Movements.* At the command, *First Movements*—LEFT; or, *Sidewise, Mark Time*—MARCH, the student, facing the instructor, and standing in the position of Fig. 114, at the point A, Fig. 113, will step to the left, first planting the toes of the left foot at the point B, and lightly touching the side of the left foot with the right; then he will plant the toes of the right foot at the point C, slightly touching the right foot with the left, thus describing the motion shown in Fig. 113. This motion will be continued, without making progress forward, until thirty-two steps have been taken. At the command, HALT, or on the thirty-second step, the commencing position will be resumed at the point A. These steps will be taken at the rate of about ninety in a minute. While the students are counting to mark the time, as is prescribed on p. 144, in order to insure

uniformity in the order of taking the step, the instructor will repeat the words, *Left—Right—Left—Right*, &c. When this swaying movement is described in columns, the students will *cover square*, that is, keep exactly behind those in the file front.

No. 237.—*Second Movements.* As soon as the student is sufficiently established in the principles of this step, at the command, *Second Movements*—LEFT; or, *Class, Forward*—MARCH, he will advance with this swaying motion, first with the *left* foot at an angle of 45 degrees to the left, *planting flat the left foot*, and bringing the right foot to the left until it touches the left foot, then the right foot is thrown forward, bearing to the right at an angle of 45 degrees, and planted in like manner. When the instructor shall wish to arrest the march, he will command, *Class*—HALT. At the second word of this command, which will be given at the instant when either foot is coming to the ground, the foot in the rear will be brought up and planted by the side of the other.

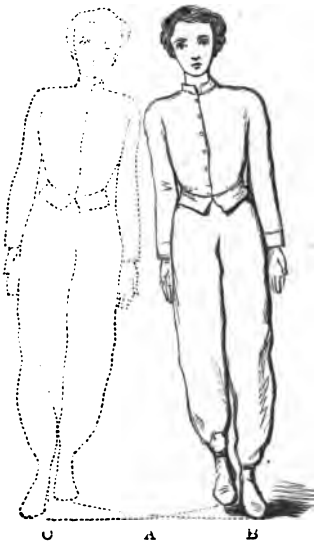


FIG. 113.

FIG. 114.

No. 238.—*Third Movements.* At the command, *Third Movements*—LEFT; or, *On Toes, Mark Time*—MARCH, the left leg is first thrown forward as if to take a step, as shown by the dotted leg

of Fig. 114, *without inclining the body forward in the least*, and brought back to its place, and then a corresponding motion is made with the right leg. These motions are continued without making progress until thirty-two steps are taken, or the command, *Class*—HALT, is given. The instructor will frequently require the student to execute these movements on the heels, without touching the fronts of the feet. The command is, *On Heels, Mark Time*—MARCH.—When the preparatory command, *On Toes*, or *On Heels*, is not given, the student will *mark time* from the *military* position, p. 120, planting the advanced foot flat every time it recovers the commencing position. As the feet are thrown front in executing these movements, they will be bent at the ankles so that the toes shall hang forward.

No. 239.—*Fourth Movements.* After the student has learned *to mark time perfectly*, remembering always *to start with the left foot first*, at the command, *Fourth Movements*—LEFT; or, *Class, Forward; Common* (or *Quick*) *Time*—MARCH, he will smartly, but without a jerk, carry straight forward the left foot twenty-eight inches from the right (twenty inches for small boys and girls), the sole near the floor or ground, the ham extended, the point of the foot a little depressed, and, as also the knee, slightly turned out; he will, at the same time, throw the weight of the body forward, and plant flat the left foot, without shock, precisely at the distance where it finds itself from the right when the weight of the body is brought forward, the whole weight of which will now rest upon the advanced foot. The student will next, in like manner, advance the right foot and plant it as above, the heel twenty-eight inches from the heel of the left foot, and thus continue to march without crossing the legs, or striking one leg against the other, without turning the shoulders, and preserving always the face direct to the front. At the command, *On Toes* (or *Heels*)—MARCH, without arresting the march, the students will march on their toes or heels without touching other portions of the feet. In *common time*, the student marches at the rate of ninety steps in a minute; in *quick* time, at the rate of one hundred and ten steps per minute.—The best Music for marches will be found on pp. 152, 153, 158, 161, and 207.

Second Position.

No. 240.—*Second*—POSITION In this position, the arms are bent, with the elbows to the rear, the forearms against the waist,

the hands closed, and the nails toward the body, as in Fig. 115; but the legs, when not in motion, are not bent at the knee as here represented. The trunk is inclined forward, the head slightly back.

No. 241.—*First Movements* (*Trotting Exercise*)—LEFT. At this command, the left leg will be thrown *back*, the weight of the body being supported on the point of the right foot, and brought to the commencing position, as represented by the dotted leg of Fig. 115; then a corresponding motion will be made with the right leg, and these alternate motions will be continued until thirty-two steps shall have been taken, at an average rate of one hundred and twenty to the minute. During these movements, the joints of the knee and ankle must be quite free and elastic, bending as in the common motion of trotting, though no progress is made. The degree of intensity of the movement can be regulated at will, by raising the foot to any desirable height.

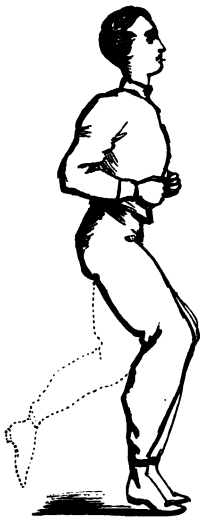


FIG. 115.

No. 242.—*Second Movements* (*Double Quickstep*). At the command, *Second Movements*—LEFT; or, *Mark Time, Double Quick*—MARCH, the student—with the feet in the *military* position, p. 120, and the arms in the position of Fig. 115,—will raise *to the front* his left leg bent, in order to give the knee the greatest elevation, the part of the leg between the knee and the instep vertical, the toe depressed; he will then replace his foot in its former position; with the right leg he will execute what has just been prescribed for the left, and the alternate movement of the legs will be continued until thirty-two steps are taken, or the instructor commands, *Class*—HALT. The rate of swiftness of this step is from one hundred and sixty-five to one hundred and eighty per minute.

No. 243.—*Third Movements.* These movements only differ from those of No. 242 in making progress from the spot. At the command, *Third Movements*—LEFT; or, *Class Forward, Double Quick*—MARCH, the student will carry forward the left foot, the leg slightly bent, the knee somewhat raised—will plant his left foot, *the toe first*, from thirty to thirty-three inches from the right, and with the right foot will execute what has just been prescribed for the left.

This alternate motion of the legs will take place by throwing the weight of the body on the foot that is planted, and by allowing a natural, oscillatory motion to the arms. The cadence of this step may be increased to more than one hundred and eighty per minute, thus forming *an exercise in running*, the only difference consisting in a greater degree of swiftness. In executing the movements of this Series, *the students should breathe through the nose, keeping the mouth closed.*

IX.

COMBINED EXERCISES.

FIRST SERIES.

First Position.

No 244.—Thus far, in Calisthenics, we have given one hundred and thirty elementary positions, and two hundred and fifty classes of movements, which require about seven thousand separate motions in their execution. While the rule of Permutation is not strictly applicable in determining the number of *combinations* that may be formed from these elementary positions and movements, it is sufficiently so to prove that they are almost innumerable. After the elementary movements are mastered, combined ones may be executed without previous practice, simply by employing appropriate words of command. The few examples that follow are designed to illustrate the mode of forming these exercises, both by a combination of two or more elementary movements, and by the combined efforts of two students. The ingenious instructor will not find it difficult to form hundreds of new combinations in like manner.

No. 245.—The instructor will command: 1. *Combined Exercises;* 2. *First Series;* 3. *Chest Exercise with Charges;* 4. *First*—Position.

No. 246.—At the fourth command, the student will take the position of Fig. 116.—Execute the movements of this position to the Music on p. 189.

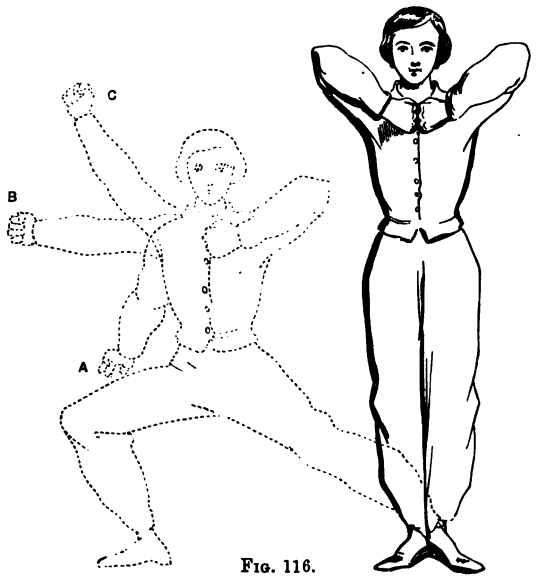


Fig. 116.

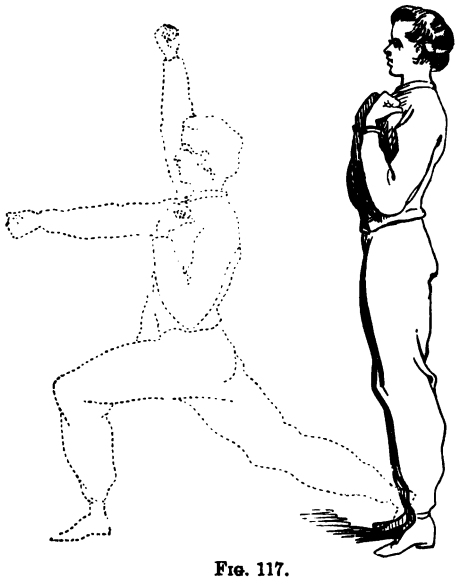


Fig. 117.

No. 247.—*First Movements*—RIGHT. At this command, the student will charge to the right, as represented by the dotted part of Fig. 116, at the same time describing an arc with the right arm to the right, inclining down at an angle of 45 degrees, terminating as represented by the dotted arm A, and recover the commencing position four times; then, at the command, LEFT, four corresponding combined outward motions will be made to the left; and finally, at the command, ALTERNATE, eight of these motions from the commencing position will be made to the right and the left by alternation.

No. 248.—*Second and Third Movements.* These two classes of movements only differ from No. 247 in the directions of the motions from the chest, those of the *second* being directly out to the sides, as shown by the dotted arm B, and those of the *third* sidewise and up, as represented by the dotted arm C.

Second Position.

No. 249.—At the command, *Second*—POSITION, the student will take the position of Fig. 117, as described in No. 7, p. 138.—Execute the movements of this position to the Music on p. 190.

No. 250.—*First, Second, and Third Movements.* The remaining commands, and the number and order of motions of these three classes of movements, are the same as those of the first position; but the charges and arm motions are made directly front, *the right arm and left leg first*, as represented by the dotted part of Fig. 117, the first class of arm movements being made directly down; the second, directly front; and the third, directly up.

Third Position.

No. 251.—At the command, *Third*—POSITION, the student will take the position of Fig. 118; see, also, Fig. 15.—Use Part Fourth, p. 208, in connection with the movements of this position.

No. 252.—*First, Second, and Third Movements.* These movements only differ from those of the First Position in having the charges made to the front, inclining to the right and the left at an angle of 45 degrees, see Fig. 118, the first class of arm movements from this position being made front and down, at an angle of 45 degrees; the second, directly front; and the third, front and up, at an angle of 45 degrees; see, also, dotted arms of Fig. 15.

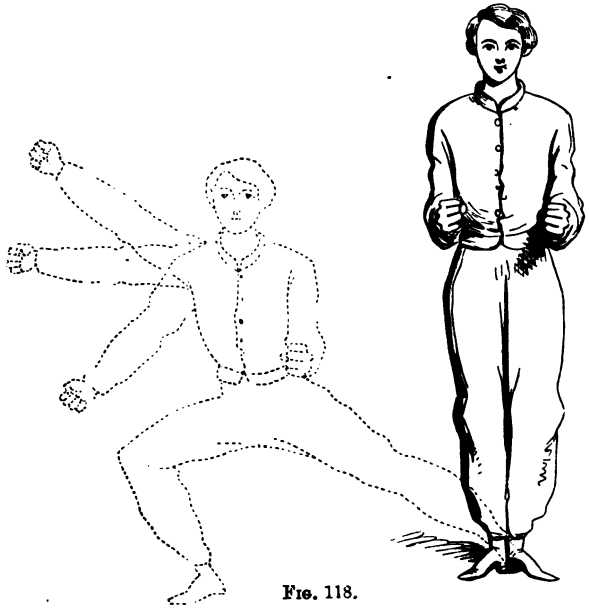


Fig. 118.

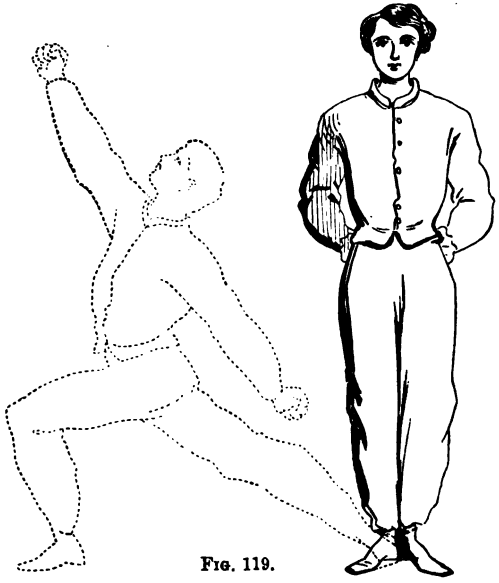


Fig. 119.

Fourth Position.

No. 253.—At the command, *Fourth*—Position, the student will take the position of Fig. 119; see, also, Fig. 16.—Use Part Fifth, p. 208, with the following class of movements.

No. 254.—*First Movements*—Right. The remaining commands, and the number, order, and direction of the charges of the first and only class of movements from this position, are the same as in No. 233; but in every charge and facing to the right, the right arm is carried front and up at an angle of 45 degrees, and the left arm back and down at the same angle, as represented in the dotted part of Fig. 119. In charging and facing to the left, in like manner the left arm is carried front and up, and the right one back and down.

SECOND SERIES.

First Position.

No. 255.—The instructor will command: 1. *Combined Exercises;* 2. *Second Series;* 3. *Chest Exercise with Marching;* 4. *First*—Position.

No. 256.—At the fourth command, the student will take the position of Fig. 120; see, also, No. 2.

No. 257.—*First, Second, and Third Movements.* The first class of movements from the chest is made down and back, at an angle of 45 degrees, as represented by the dotted arm A, Fig. 120; the second, directly out and back horizontally, as shown by the dotted arm B; the third, in the direction of the dotted arm C. The remaining commands, and the num-

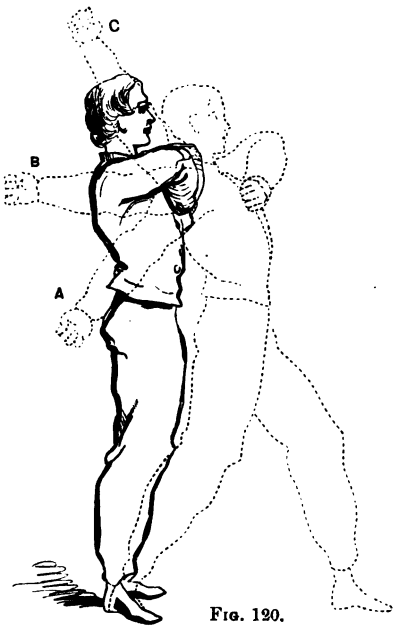


Fig. 120.

ber, order, and kind of motions, are the same as those of Nos. 4, 5, and 6, pp. 136 and 137; but these movements are accompanied with marching, as described in No. 239. *The arm or arms will be out at the greatest distance from the chest every time the left foot is planted, and the commencing position will be regained every time the right foot is planted.*

No. 258.—The Chest Exercise of the second, third, and fourth Positions will be executed as prescribed on pp. 138 and 139, combined with marching, as explained in No. 257. All of the Shoulder Exercise, and most of the movements in Elbow, and Arm and Hand Exercise, may also be executed in combination with marching.

THIRD SERIES.

First Position.

No. 259.—The instructor will command: 1. *Combined Exercises;* 2. *Third Series;* 3. *First*—POSITION.

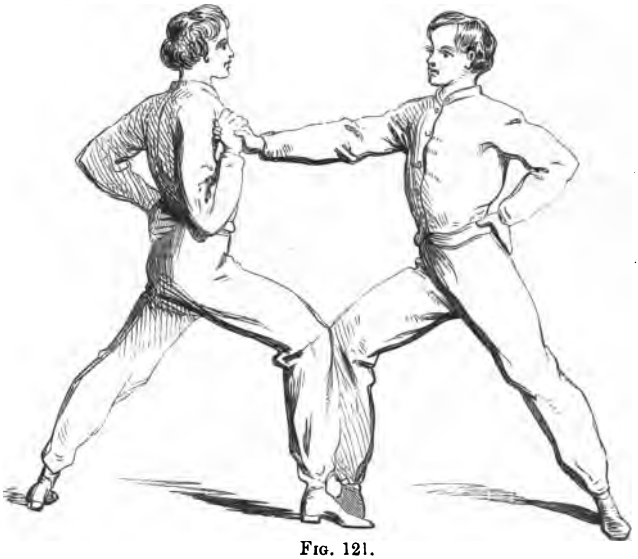


FIG. 121.

No. 260.—*Third Series.* The exercises of this Series are performed by the combined efforts of the students, arranged in couples.

No. 231.—*Second Movements.* These movements only differ from No. 230 in being made *directly front, left leg and foot first.*

No. 232.—*Third Movements.* The remaining commands, and the number and order of the motions, are the same as in No. 230; but the charges are made front, bearing toward the right and the left, at an angle of 45 degrees.

No. 233.—*Fourth Movements.* These movements are formed by combining facings and charges. The student, turning on the right heel, charges to the right with the left leg, thus executing a facing, as represented by the dotted part of Fig. 112, and recovers the commencing position four times; then four corresponding charges are made to the left with the right leg; and finally, eight of these charges are made to the right and left alternately.—The Music best adapted to the four classes of movements immediately preceding, will be found on pp. 189, 190, 208, and 209.

SEVENTH SERIES.

First Position.

No. 234.—The instructor will command: 1. *Leg and Foot Exercise;* 2. *Seventh Series;* 3. *First*—POSITION.

No. 235.—At the last command, the student takes the position of Fig. 114, which only differs from the *military* position, p. 120, in supporting the weight of the body upon the points of the feet.

No. 236.—*First Movements.* At the command, *First Movements*—LEFT; or, *Sidewise, Mark Time*—MARCH, the student, facing the instructor, and standing in the position of Fig. 114, at the point A, Fig. 113, will step to the left, first planting the toes of the left foot at the point B, and lightly touching the side of the left foot with the right; then he will plant the toes of the right foot at the point C, slightly touching the right foot with the left, thus describing the motion shown in Fig. 113. This motion will be continued, without making progress forward, until thirty-two steps have been taken. At the command, HALT, or on the thirty-second step, the commencing position will be resumed at the point A. These steps will be taken at the rate of about ninety in a minute. While the students are counting to mark the time, as is prescribed on p. 144, in order to insure

uniformity in the order of taking the step, the instructor will repeat the words, *Left—Right—Left—Right*, &c. When this swaying movement is described in columns, the students will *cover square*, that is, keep exactly behind those in the file front.

No. 237.—*Second Movements.* As soon as the student is sufficiently established in the principles of this step, at the command, *Second Movements*—LEFT; or, *Class, Forward*—MARCH, he will advance with this swaying motion, first with the *left* foot at an angle of 45 degrees to the left, *planting flat the left foot*, and bringing the right foot to the left until it touches the left foot, then the right foot is thrown forward, bearing to the right at an angle of 45 degrees, and planted in like manner. When the instructor shall wish to arrest the march, he will command, *Class*—HALT. At the second word of this command, which will be given at the instant when either foot is coming to the ground, the foot in the rear will be brought up and planted by the side of the other.

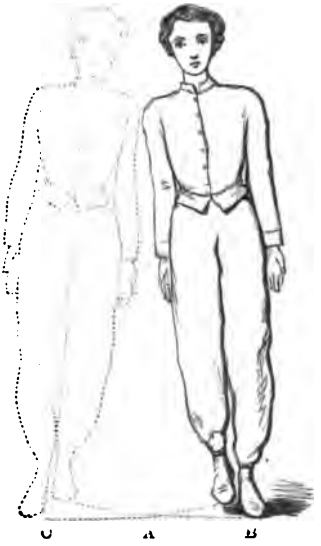


FIG. 113.

FIG. 114.

No. 238.—*Third Movements.* At the command, *Third Movements*—LEFT; or, *On Toes, Mark Time*—MARCH, the left leg is first thrown forward as if to take a step, as shown by the dotted leg

to the left, and a hop with the left foot, and then a corresponding slide and hop with the right foot. These alternate motions continue until the instructor commands, *Class*—HALT; or, *About*—FACE, as in No. 278. The hop that immediately follows each slide, alone varies these movements from the usual motions employed in skating. MUSIC, Part First, p. 206. First, however, employ the second variety of counting, on p. 144.

No. 280.—*Eighth Movements*—FORWARD. In executing this class of movements, the students first slide the left foot forward, inclining toward the left at an angle of 45 degrees, then lift the right foot and place it immediately behind the heel of the left foot, and then hop twice on the left foot; second, the right foot makes a corresponding slide, inclining to the right, the left foot is placed behind the right heel, and then two hops are done with the right foot. These movements are continued until the instructor commands, *Class*—HALT; or, *About*—FACE, as explained in No. 278. Count as in No. 279. MUSIC, Part Second, p. 206.

No. 281.—*Ninth Movements*—FORWARD. This class of movements is formed wholly of hops. The couples advance by first hopping four times on the point of the right foot; then four times on the point of the left foot; and finally, eight times in alternate double hops, the first and second being done on the left foot, the second and third on the right, &c. The students will continue to repeat the movements until otherwise commanded. MUSIC appropriate for this exercise on p. 207.

The instructor will remember, that the students are not to touch their heels to the floor while executing the sixth, seventh, eighth, and ninth classes of movements.

Second Position.

No. 282.—At the command, *Second*—POSITION, the ones and twos will face each other, placing their feet in the *military* position, and standing near together, the ones holding the hands of the twos, with the arms hanging naturally by the sides.

No. 283.—*First Movements*—FORWARD. This class of movements, which corresponds to No. 281, is formed wholly of hops. The couples all advance sidewise in the same direction, the twos within the circle, or nearest the center of the room. They move forward in

the direction of the right arm of the ones, first elevating the advanced legs and arms, as shown in Fig. 126, and executing four simultaneous hops; then the advanced arms are depressed, the arms in the rear elevated at an angle of 45 degrees, and the advanced feet execute four simultaneous hops; and finally, eight simultaneous hops are done, the first and second on the points of the feet in the rear, the third and fourth on the toes of the advanced feet, &c., the advanced arms being elevated whenever the hops are done on the feet in the rear, and lowered every time they are done on the advanced feet. The students continue to advance until the instructor commands, *Class*—HALT; or, *About*—FACE. When the last command is given, the students turn round, as in No. 278, and execute the movements in a contrary direction.

FIG. 126.

No. 284.—*Second Movements*—FORWARD. This class of movements corresponds to the *sliding* exercise of No. 278. With the arms in the position of Fig. 126, the right feet of the ones and the left feet of the twos simultaneously execute eight slides, when the couples instantly turn completely round, lowering the arms that were up, and elevating the ones thus brought to the front, and continue in the same direction, executing simultaneously eight slides with the left feet of the ones and the right feet of the twos, when the commencing position is instantly resumed. The students thus continue until otherwise commanded.

No. 285.—*Third Movements*—FORWARD. The couples, with their arms as in Fig. 126, will simultaneously execute a slide, the ones with the right feet and the twos with the left; then they will immediately lift the feet in the rear, place them just behind the advanced feet, and hop once on the feet thus placed. These three

to the left, and a hop with the left foot, and then a corresponding slide and hop with the right foot. These alternate motions continue until the instructor commands, *Class*—HALT; or, *About*—FACE, as in No. 278. The hop that immediately follows each slide, alone varies these movements from the usual motions employed in skating. MUSIC, Part First, p. 206. First, however, employ the second variety of counting, on p. 144.

No. 280.—*Eighth Movements*—FORWARD. In executing this class of movements, the students first slide the left foot forward, inclining toward the left at an angle of 45 degrees, then lift the right foot and place it immediately behind the heel of the left foot, and then hop twice on the left foot; second, the right foot makes a corresponding slide, inclining to the right, the left foot is placed behind the right heel, and then two hops are done with the right foot. These movements are continued until the instructor commands, *Class*—HALT; or, *About*—FACE, as explained in No. 278. Count as in No. 279. MUSIC, Part Second, p. 206.

No. 281.—*Ninth Movements*—FORWARD. This class of movements is formed wholly of hops. The couples advance by first hopping four times on the point of the right foot; then four times on the point of the left foot; and finally, eight times in alternate double hops, the first and second being done on the left foot, the second and third on the right, &c. The students will continue to repeat the movements until otherwise commanded. MUSIC appropriate for this exercise on p. 207.

The instructor will remember, that the students are not to touch their heels to the floor while executing the sixth, seventh, eighth, and ninth classes of movements.

Second Position.

No. 282.—At the command, *Second*—POSITION, the ones and twos will face each other, placing their feet in the *military* position, and standing near together, the ones holding the hands of the twos with the arms hanging naturally by the sides.

No. 283.—*First Movements*—FORWARD. The first of these movements, which corresponds to No. 281, is formed wholly of hops. The couples all advance sidewise in the same direction around the circle, or nearest the center of the

the direction of the right arm of the ones, first [illegible] legs and arms, as shown in Fig. 126, and [illegible] taneous hops; then the advanced arms are [illegible] the rear elevated at an angle of 45 degrees, [illegible] execute four simultaneous hops; and finally, [illegible] are done, the first and second on the [illegible] the third and fourth on the toes of the [illegible] vanced arms being elevated whenever the [illegible] in the rear, and lowered every time they are done on the advanced feet. The students continue to advance until the instructor commands, *Class*—HALT: or, *About*—FACE. When the last command is given, the students turn round, as in No. 278, and execute the movements in a contrary direction.

No. 284.—*Second Movement*—FORWARD. This class of movements corresponds to the [illegible] exercise of No. 278. With [illegible] exe[illegible] in the position of Fig. [illegible] arms [illegible] ht feet of the ones [illegible] the ri[illegible] t of the twos [illegible] left fe[illegible] ute eight slides, [illegible] ly exec[illegible] instantly turn [illegible] couples [illegible] round, lowering the [illegible] were up, and [illegible] thus brought [illegible] cont[illegible] wi[illegible]

The students will number as prescribed on p. 127, the ones and twos forming partners. Preparatory to this exercise, at the command, *Twos, one pace forward*—MARCH, the twos take a step forward of about thirty inches, and join heels, as in the *military* position; then, at the command, *Twos, About*—FACE, the twos will turn to the right on the left heel, describing one-half of a circle, as in No. 193, and face the ones.

No. 261.—At the third command of No. 259, the two ranks will take the position of Fig. 121, the right feet being placed side by side, the right legs bent at the knee, the left legs straight, the feet of each student at right angles to each other, the left hands fixed upon the hip, the right arm of the ones bent as much as possible and held firmly against the right side, and the right hands clasped at arm's-length from the twos, as shown in Fig. 121.

No. 262.—*First Movements.* These movements are executed by first forcing the extended arms of the twos into the position of the ones, as in Fig. 121, and then forcing the extended arms of the ones back to the commencing position sixteen times. In executing these flexions, the arms are held snugly by the sides, the elbows being carried directly back so as to graze the waist, and a slight resistance is offered by the extended arm. The greater the resistance offered, the more effective the movements become.

No. 263.—*Second Movements.* At the command, CHANGE, the position will be taken with the left legs advanced, the right hands fixed upon the hip, and the left hands clasped, the left arm of the twos being bent, and the left arms of the ones extended. These movements, which correspond to those of No. 262, are made with the left arms.

Second Position.

No. 264.—At the command, *Second*—POSITION, the students will take the position of Fig. 122, in which the right legs are advanced, the feet of each student being at right angles to each other, the arms of the ones are forced back, and the arms of the twos are extended their full length.

No. 265.—*First Movements* (*Parallel Bars*). The movements of this position correspond to those with parallel vertical bars ‖. Each student becomes a pair of *living* parallel bars—a conduit of power—a strength-giving implement, more invigorating than any

apparatus of the gymnasium. First, at the command, RIGHT, the right arms of the ones force back the left arms of the twos into a position corresponding to that of the ones, and are immediately forced back into the commencing position four times; then, at the command, LEFT, the left arms of the ones in like manner force back the right arms of the twos and regain the commencing position four times; then, at the command, ALTERNATE, this motion is made, first with the right arms of the ones and then with the left, eight times by alternation; then, at the command, RECIPROCATE, fifteen of these motions are made from the position by reciprocation (eight with the

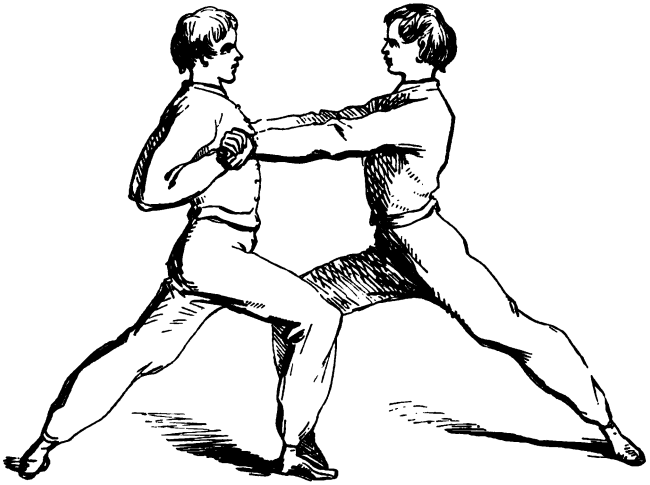


FIG. 122.

right arms of the ones and seven with the left), the left arms of the ones advancing at the same time their right arms are being forced into the commencing position by the twos, and conversely; and finally, at the command, BOTH, the ones force simultaneously both arms of their partners into the position of the ones, and regain the commencing position eight times. In executing these movements, the elbows will be forced directly back, as represented in Fig. 122.

No. 266.—*Second Movements.* At the command, CHANGE, this position will be taken with the left legs advanced, the arms of the twos forced back, and the arms of the ones extended. This class of movements, which corresponds to that of No. 265, is commenced by the twos.

Third Position.

No. 267—At the command, *Third*—POSITION, the students will take the position by turning back to back and standing erect, the ones locking their arms around the arms of the twos, as shown in Fig. 123.

FIG. 123.

No. 268.—*First Movements*—COMMENCE. At this command, the ones lean forward at an angle of 45 degrees, bending only at the hips, lifting the twos, as shown in Fig. 123, and recover the commencing position four times; then, at the command, CHANGE, the twos execute this forward movement, lifting the ones, and recover the commencing position four times; and finally, at the command, ALTERNATE, these forward motions are made eight times from the commencing position by alternation, the ones first lifting the twos and recovering the commencing position.

No. 269.—*Second Movements; Forward*—MARCH. On the word, *Forward*, the ones will lean forward, lifting the twos, as shown in Fig. 123, and, at the last word of the command, they will

march forward in this position until they advance thirty-two steps, or the command, CHANGE, is given, when the twos in like manner will lift the ones and march back to their original standings. The two classes of movements of this position bring into play nearly all the muscles and joints of the body, and are specially valuable as exercise for the chest, back, shoulders, and elbows.

FOURTH SERIES.

First Position.

No. 270.—The instructor commands: 1. *Combined Exercises;* 2. *Fourth Series;* 3. *First*—POSITION.

No. 271.—The students will be drawn up in two ranks, standing face to face, at arm's length from each other. At the last command, the twos will take the position of the dotted part of Fig. 124, leaning to the left with the head supported by the right hand, the left hand fixed upon the hip, and the lungs fully inflated.

FIG. 124.

No. 272.—*First Movements*—BEAT. At this command, the ones will lean forward and beat smartly the right sides of the twos with their palms, up and down from the waist to the armpit, first giving sixteen blows by reciprocation, one hand approaching the side at the same time the other recedes, and then eight double blows, both hands ascending and descending simultaneously; when, at the command, CHANGE, the ones instantly take the position, bending sidewise to their right, and the twos in like manner beat the left sides of the ones; then, at the second command, CHANGE, the twos instantly take the position, bending sidewise to their right, and the ones in like manner beat the left

sides of the twos; and finally, at the command, CHANGE, the ones instantly take the position, bending sidewise to their left, and the twos in like manner beat the right sides of the ones. These blows are given with great rapidity in connection with Vocal Exercises, pp. 143 to 147, or Music. The best MUSIC for this Series is on pp. 160, 161, and 206.

Second Position.

No. 273.—At the command, *Second*—POSITION, the twos will take the position of the solid part of Fig. 124, in which the hands are fixed upon the hips, the trunk, bent at the hips, inclines back, and the lungs are fully inflated.

No. 274.—*First Movements*—BEAT. The remaining commands, and the number and order of motions, correspond to those of No. 272; but, at the first command, the ones beat the chests of the twos up and down in front; at the second, the twos in like manner beat the chests of the ones in front; at the third command, the twos will face about and incline slightly forward, bending the trunk only at the hips, and the ones will beat the backs of the twos from the waist up and down; and finally, at the last command, the twos will instantly face about into position, and the ones will simultaneously face about, turning their backs toward the twos; when the twos in like manner will beat the backs of the ones. At the command, ATTENTION, the ones will face about, and both ranks will take the *military* position. As this is one of the most useful, as well as most pleasing, of all the Series of exercises in Calisthenics, the instructor will take especial pains to secure the utmost promptitude, precision, and exactness in the execution of the movements.

FIFTH SERIES.

First Position.

No. 275.—The instructor commands: 1. *Combined Exercises;* 2. *Fifth Series* (*Foot Movements*); 3. *First*—POSITION.

No. 276.—This Series embraces *Movements from the spot done in pairs.* At the third command, the students, formed in two straight lines, will all face in the same direction, each couple standing abreast,

the line of twos being at the right of the ones; the feet will be placed in *military* position, Fig. 124; the left hands of the ones and the right hands of the twos will be fixed upon the hips, and the left hands of the twos will be sustained by the right hands of the ones, as in Fig. 125.

No. 277.—*First, Second, Third, Fourth,* and *Fifth Movements.* The *first* class of foot movements of this position is the same as No. 238; the *second,* as No. 239; the *third,* as No. 241; the *fourth,* as No. 242; and the *fifth,* as No. 243, the steps being taken simultaneously by the students, arranged in pairs as explained in No. 276.

FIG. 125.

No. 278.—*Sixth Movements* —FORWARD. At this command, the ones and twos, joining their hands in pairs, simultaneously slide their left feet forward, as seen in Fig. 125, and instantly draw the right feet up to the heel of the left. This movement is repeated until eight slides are taken with the left feet, when the right feet advance and make eight corresponding slides. All of the students thus advance in the same direction, in straight lines; around a room, turning at each corner; or in a circle, until the instructor commands, *Class*—HALT; or, *About*—FACE. When the last command is given, the students instantly turn round and execute the movements in a contrary direction. The turning is done toward the interior of the room or the center of the circle. This class of movements constitutes what is usually called a *sliding exercise. In all the movements of this Series, the instructor will take especial pains to secure ease, grace, and elasticity, as well as correctness and precision.* Appropriate MUSIC on pp. 161 and 206.

No. 279.—*Seventh Movements*—FORWARD. At this command, the students simultaneously execute a short forward slide, inclining

to the left, and a hop with the left foot, and then a corresponding slide and hop with the right foot. These alternate motions continue until the instructor commands, *Class*—HALT; or, *About*—FACE, as in No. 278. The hop that immediately follows each slide, alone varies these movements from the usual motions employed in skating. MUSIC, Part First, p. 206. First, however, employ the second variety of counting, on p. 144.

No. 280.—*Eighth Movements*—FORWARD. In executing this class of movements, the students first slide the left foot forward, inclining toward the left at an angle of 45 degrees, then lift the right foot and place it immediately behind the heel of the left foot, and then hop twice on the left foot; second, the right foot makes a corresponding slide, inclining to the right, the left foot is placed behind the right heel, and then two hops are done with the right foot. These movements are continued until the instructor commands, *Class*—HALT; or, *About*—FACE, as explained in No. 278. Count as in No. 279. MUSIC, Part Second, p. 206.

No. 281.—*Ninth Movements*—FORWARD. This class of movements is formed wholly of hops. The couples advance by first hopping four times on the point of the right foot; then four times on the point of the left foot; and finally, eight times in alternate double hops, the first and second being done on the left foot, the second and third on the right, &c. The students will continue to repeat the movements until otherwise commanded. MUSIC appropriate for this exercise on p. 207.

The instructor will remember, that the students are not to touch their heels to the floor while executing the sixth, seventh, eighth, and ninth classes of movements.

Second Position.

No. 282.—At the command, *Second*—POSITION, the ones and twos will face each other, placing their feet in the *military* position, and standing near together, the ones holding the hands of the twos, with the arms hanging naturally by the sides.

No. 283.—*First Movements*—FORWARD. This class of movements, which corresponds to No. 281, is formed wholly of hops. The couples all advance sidewise in the same direction, the twos within the circle, or nearest the center of the room. They move forward in

the direction of the right arm of the ones, first elevating the advanced legs and arms, as shown in Fig. 126, and executing four simultaneous hops; then the advanced arms are depressed, the arms in the rear elevated at an angle of 45 degrees, and the advanced feet execute four simultaneous hops; and finally, eight simultaneous hops are done, the first and second on the points of the feet in the rear, the third and fourth on the toes of the advanced feet, &c., the advanced arms being elevated whenever the hops are done on the feet in the rear, and lowered every time they are done on the advanced feet. The students continue to advance until the instructor commands, *Class*—HALT; or, *About*—FACE. When the last command is given, the students turn round, as in No. 278, and execute the movements in a contrary direction.

FIG. 126.

No. 284.—*Second Movements*—FORWARD. This class of movements corresponds to the *sliding* exercise of No. 278. With the arms in the position of Fig. 126, the right feet of the ones and the left feet of the twos simultaneously execute eight slides, when the couples instantly turn completely round, lowering the arms that were up, and elevating the ones thus brought to the front, and continue in the same direction, executing simultaneously eight slides with the left feet of the ones and the right feet of the twos, when the commencing position is instantly resumed. The students thus continue until otherwise commanded.

No. 285.—*Third Movements*—FORWARD. The couples, with their arms as in Fig. 126, will simultaneously execute a slide, the ones with the right feet and the twos with the left; then they will immediately lift the feet in the rear, place them just behind the advanced feet, and hop once on the feet thus placed. These three

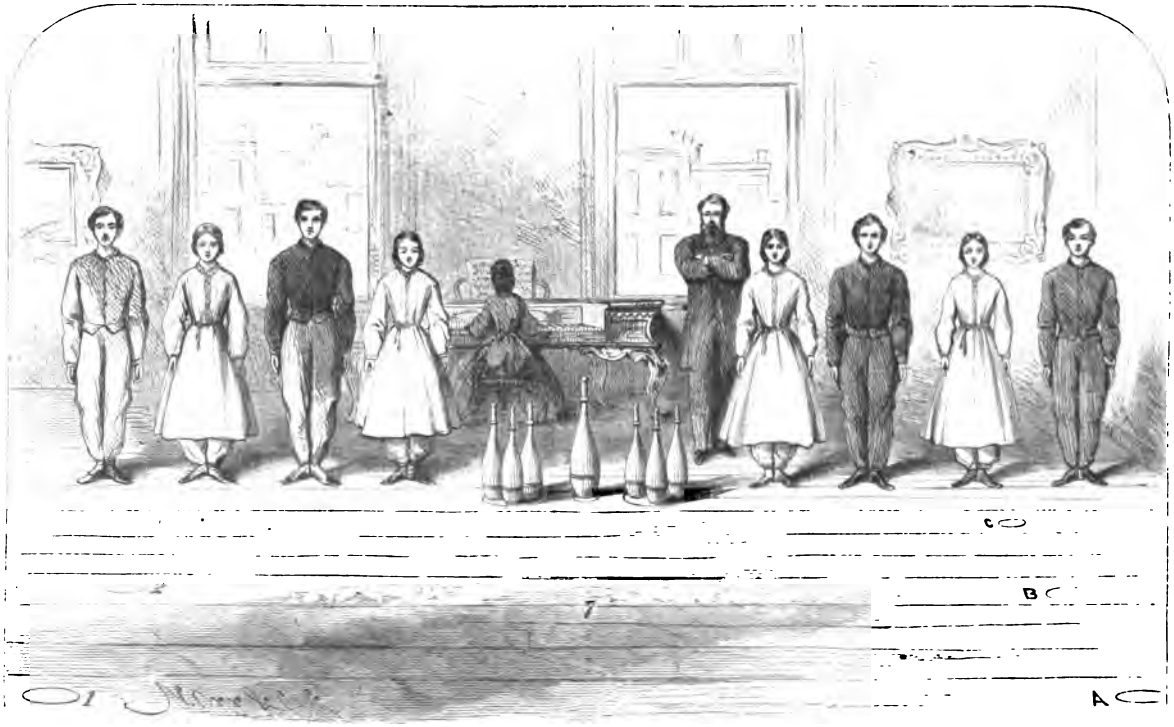
motions will be repeated until the advanced feet execute four slides, when the students will instantly face about, as in No. 284, and execute a like number of corresponding motions in the same direction, the slides being made with the left feet of the ones and the right feet of the twos. These movements will thus continue until otherwise commanded. At first, the students will execute these movements in connection with counting, employing the fourth variety on p. 144. Appropriate MUSIC on p. 209.

No. 286.—*Fourth Movements*—FORWARD. In the position of Fig. 126, the students will advance, first hopping simultaneously four times with the feet in the rear; and then, lowering the advanced arms and elevating the arms in the rear, they will hop four times with the advanced feet. They will thus continue, changing the feet employed, and the direction of the slant of the arms, on every fourth hop, until sixteen hops are executed. Then the couples will instantly turn so as to bring the twos on the outside of the circle, or nearest the outside of the room, when they will simultaneously execute a slide, the ones with the left feet and the twos with the right, lift the feet in the rear, place them just behind the advanced feet, and hop once on the feet thus placed. This slide, with the two accompanying motions, will be repeated four times; when the couples, instantly recovering their original position with the ones outside, will execute the four slides with the accompanying motions, the ones sliding with the right feet and the twos with the left. This class of movements will be repeated *at pleasure*. The students will first execute the movements in connection with counting, employing the following order, and giving each accented number twice the time of the others:

One, two, three, fóur; one, two, three, fóur; one, two, three, fóur; one, two, three, fóur: óne, two, three; óne, two, three; óne, two, three; óne, two, three: óne, two, three; óne, two, three; óne, two, three; óne, two, three. One, two, three, fóur, &c.

MUSIC on p. 187.

PART II.
GYMNASTICS.



The Indian Club Race, p. 384.

GYMNASTICS.

GYMNASTICS, a word having reference in its derivation to the nude or seminude condition of the ancient gymnasts when under training, signifies, in its proper classical interpretation, an extended and systematic course of exercises employed for physical education and symmetrical development. The term in this work is applied only to *exercises that are done by the aid of apparatus*, all others more properly falling under the general title, CALISTHENICS.

It is our purpose in this treatise, as far as possible, to perfect athletic exercises, artfully bringing into play the greatest amount of mental activity combined with the most varied and approved processes of physical training, thus securing a superior fineness of organization, with the subtile qualities that accompany it,—grace, agility, suppleness, a good eye, and a ready hand,—as well as robust health, solid strength, and power of endurance.

As the explanations and directions in Calisthenics, from p. 118 to p. 154, and the various modes of marking time in connection with Movements, from p. 143 to p. 146, inclusive, apply with equal force to Gymnastics, the instructor will require students to secure a perfect mastery of them before proceeding further. The same Music will be employed in Gymnastics as in Calisthenics.

APPARATUS.

APPARATUS, such as is used in our modern gymnasiums, seems to have been almost wholly unknown among the ancients. Holding as they did, especially in the Grecian States, that there could be no health of the mind unless the body were cared for, and viewing exercise also as a powerful remedial agent in disease, they adopted the gymnasium as their school, making the public games and festivals its annual exhibitions. Gymnastics, instead of being made a mere appendage in their system of education, occupied a position certainly not inferior to Grammar, Music, Architecture, and Sculpture. The results were, "Living models of manliness, grace, and beauty,"—an equal development of the powers of the mind and of the body. If, however, with the *discus*, or quoit; the leaden dumb-bell; their games of ball; the sport called *skaperda*, in which a single rope drawn over a pulley was employed; and by running, leaping, wrestling, and boxing, such splendid results were secured, what ought we not reasonably to expect, having all the modern appliances of the gymnasium?

Parallel bars, both vertical and horizontal, vaulting-bars, Indian clubs, dumb-bells, peak-ladders, horizontal ladders, weights and pulleys, suspended rings, hand-rings, the wooden horse, the spring-board, the leaping-pole, the wand—in a word, every piece of gymnastic apparatus worthy of the name, probably has peculiar advantages, affording new positions from which interesting movements may be executed that bring into play, more vigorously than any thing else, certain classes of muscles. As, however, our gymnasiums are usually private, and only accessible to the few; and as it is better to know *every thing* with regard to the use of a *few* pieces of apparatus, than to know *something* of *many*, we have restricted ourselves to those only that are easily secured and cheap; that afford the most and best exercise in the shortest time; that may be used with equal facility under

cover, or in the open air; that may be employed by persons of all ages, either individually or in classes; and that insure geniality and generous emulation alike in the family, the school, and the gymnasium.

The apparatus is all made of wood. *If not polished, it should be varnished with* SHELLAC, *at least three coats. It should be well rubbed with fine sandpaper, both after the first and the second coats of varnish are applied. Thus prepared, the more it is used, the smoother it becomes.*

WANDS.

WANDS furnish such an extended course of beautiful and peculiarly effective exercises, that they may be regarded as almost indispensable in the formation of a system of physical training. Intelligently and ingeniously employed, they call into play, separately and in combination, all the muscles and joints.

Firm and uncompromising, the wand is only equaled by the Indian club in giving flexibility to the ligaments and muscles of the arms and shoulders. As a promoter of digestion and a curative for dyspepsia, it surpasses all other gymnastic apparatus.

It may be used by persons of all ages, and is alike accessible to the rich and the poor. Any straight, smooth stick of moderate size will answer. A staff from the commonest sapling becomes, in the hands of a gymnast, more potent than any magician's wand; the limbs of the beech, the birch, of nearly all of our forest trees, more precious than fabled boughs, heavy with their golden apples, fresh from the gardens of the Hesperides.

The form of the wand shown by the accompanying illustration is superior to all others. It has eight plane, equal faces, or sides. It is *seven-eighths* of an inch thick for men and women, and *three-fourths* for boys and girls. When held vertical by the side, it extends

FIG. 2.

from the floor to the lobe of the ear, as in Fig. 7. *It should be exactly of this length, as some of the most valuable movements can not be executed with a shorter one.*

Any hard, well-seasoned wood will answer for a wand. The best material is white ash.

Though metallic balls at the end of wands may be dispensed with, and should be, for children, they add greatly to the precision and effectiveness of the exercise. These balls differ in size and weight. They should not generally weigh more than three pounds each for strong men. The size better adapted to ordinary purposes than any other, is one inch and a half in diameter, with a hole through the center of the ball of five-eighths of an inch in diameter, in which the well-fitted end of the wand is inserted and securely wedged.

The best balls are cast of iron. They should be japanned, at least three coats, and well baked.

Some of the wand movements are rendered more difficult by seizing the wand near the ends, and others by drawing the hands in so that they are but a few inches from the center.

DUMB-BELLS.

DUMB-BELLS, all things considered, are incomparably superior, as a means of physical culture, to any other article of gymnastic apparatus. With a single pair, a man may exercise every muscle and joint of his body in half an hour, if he has sufficient ingenuity in positions and movements. In his hands, as by magic, they undergo a constant change—at one moment, what they appear to be; at the next, a pair of Indian clubs, gymnastic rings, parallel bars, a wand, a foil,—in short, the entire apparatus of the gymnasium, though occupying but little space either at rest or in motion.

The dumb-bell is available at all seasons and in all places, affording the most pleasing, varied, and concentrated of all the athletic exercises, both for single and combined movements, individuals and classes.

Cast-iron dumb-bells, of proper form and weight, are deservedly popular among the best gymnasts. Heavy bells, however, are almost useless for *exercise*, affording only a few movements that serve as a test of strength. When using a single bell for this purpose, both arms should be employed to the same extent, so as to avoid a one-sided development.

Dumb-bells, weighing from three to five pounds, properly used, are sufficiently heavy for the strongest man. Be one's time never so much limited, they should not weigh more than twenty-five pounds to the pair.

The best and most approved dumb-bell at the present time is turned from wood. The timber should be sawed into scantlings, and well seasoned before turning it into bells. Maple, beech, birch, oak, and hickory, make very good bells for family and school use. Locust is the best domestic wood for this purpose, rosewood is still better, lignumvitæ is best of all.

The bell illustrated by Fig. 3, affording, as it does, an opportunity both for the *handle* and the *ball grasp*, is regarded as greatly superior to any previous model. For the convenience of instructors and manufacturers, we submit a minute description of the

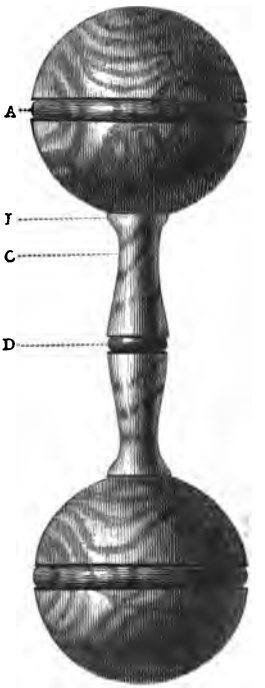


Fig. 3.

Form and Sizes.

Number One.[1]

Whole length, 11¾ inches; diameter of each ball, 3¾; width of the bead at A, ½; diameter of the shoulder of the handle

[1] **No. 1.**—As this bell is intended for men, it should be made of a heavy wood: hickory, locust, ironwood, rosewood, or lignumvitæ, will answer.

at B, $1\frac{1}{8}$, *full;* diameter of the handle at C, $\frac{3}{4}$, *full;* diameter of the center of the handle, 1, *full;* width of the bead at D, $\frac{3}{8}$; whole length of the handle, including both shoulders, $4\frac{1}{4}$.

NUMBER TWO.[1]

Entire length, $10\frac{3}{4}$ inches; diameter of each ball, $3\frac{3}{8}$; width of the bead at A, $\frac{1}{2}$; diameter of the shoulder of the handle at B, $1\frac{1}{8}$, *scant;* diameter of the handle at C, $\frac{3}{4}$, *scant;* diameter of the center of the handle, 1, *scant;* width of the bead at D, $\frac{3}{8}$; whole length of handle to the balls, 4.

NUMBER THREE.[2]

Entire length, $9\frac{1}{2}$ inches; diameter of each ball, $2\frac{7}{8}$; width of the bead at A, $\frac{3}{8}$; diameter of the shoulder at B, 1; diameter of the handle at C, $\frac{5}{8}$; diameter of the center of the handle, $\frac{7}{8}$; width of the bead at D, $\frac{1}{4}$; full length of handle to the balls, $3\frac{3}{4}$.

NUMBER FOUR.

Entire length, $8\frac{1}{2}$ inches; diameter of each ball, $2\frac{1}{2}$; width of the bead at A, $\frac{3}{8}$; diameter of the shoulder at B, $\frac{7}{8}$, *full;* diameter of the handle at C, $\frac{1}{2}$, *full;* diameter of the center of the handle, $\frac{3}{4}$, *full;* width of the bead at D, $\frac{1}{4}$; full length of handle to the balls, $3\frac{1}{2}$.

INDIAN CLUBS.

INDIAN CLUBS, or *Scepters*, as they are sometimes called, are deservedly held in the highest esteem by all gymnasts, affording, as they do, one of the very best and most extended series of exercises for developing the muscular

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[2] **Nos. 3 and 4.**—These two bells are intended for boys and girls from six to twelve years of age; though No. 3 answers equally well for women and youth, when made of heavy wood.

power of the whole body. Nothing can be better calculated to invigorate the respiratory system, expand the chest, call into action the muscles of locomotion and the principal structures around the joints, and enlarge and strengthen the muscles of the forearm, the upper arm, and the shoulder, as well as the abdominal and spinal muscles.

FIG. 4.

While they secure to a greater extent than any other apparatus the requisite simultaneous activity of the mental and the physical powers, in their beginnings they are accessible to the meanest capacity; since there are scarcely any who, at the first trial, can not execute a number of the elementary movements.

Commencing with light implements and simple exercises, the student, by thoughtful and persistent efforts, will soon learn to handle heavy clubs in alternate, reciprocating, and double movements, tracing in the air the most varied and beautiful devices, in complex curves that seem at first almost inexplicable.

These clubs act like an incantation. You can not touch them, you can not lift them for the simplest exercise, without causing strength to flow into every member of your body as naturally and irresistibly as water into the conduit, when you turn it on to irrigate and enrich the soil. New systems of muscles seem to shoot out from your shoulder-blades, enabling you to do, almost without effort, what you could not dream of doing before. Movements that seemed awkward and hopelessly difficult at first, soon become easy, graceful, and exhilarating.

Numerous and appropriate exercises are given in this work, both for long clubs and short ones. Four sizes of long clubs, and the same number of short ones, affording a sufficient variety for persons of all ages, are here described. The shape of all the clubs is that of Fig. 4.

Long Clubs.

Long clubs are pleasanter to handle, and more effective, in executing a number of movements, than short ones. They are specially adapted to exercise in gymnasiums, calisthenic halls, large rooms, and the open air, where there is an abundance of space.

For Men.

No. 1.—Whole length, 28 inches; diameter of the knob at A, Fig. 4, $1\frac{1}{2}$; diameter of the handle at B, 1; diameter at C, $1\frac{1}{4}$; width of the bead at C, $\frac{3}{8}$; diameter of the shoulder at D, $1\frac{3}{4}$; whole length of the handle from A to D, $4\frac{3}{4}$; diameter at E, $1\frac{1}{4}$; greatest diameter at G, $4\frac{7}{8}$; width of bead at G, $\frac{3}{4}$; whole width from F to H, $1\frac{1}{4}$; distance from G to I, 5; diameter of the end I, *which is hollowed out as shown by its front view* J, 3.

No. 2.—The entire length of this club is 26 inches. In every other respect it is the same as No. 1.

For Women and Youth.

No. 3.—Whole length, 24 inches; diameter of the knob at A, $1\frac{3}{8}$; diameter of the handle at B, $\frac{7}{8}$; diameter at C, $1\frac{1}{8}$; width of the bead at C, $\frac{3}{8}$; diameter of the shoulder at D, $1\frac{5}{8}$; whole length of the handle from A to D, $4\frac{1}{2}$; diameter at E, $1\frac{1}{8}$; greatest diameter at G, $4\frac{3}{8}$; width of bead at G, $\frac{3}{4}$; whole width from F to H, $1\frac{1}{4}$; distance from G to I, 4; diameter of the end I, *which is hollowed out as shown by its front view* J, $2\frac{3}{4}$.

No. 4.—The entire length of this club is 22 inches. In other respects it is the same as No. 3.

Short Clubs.

Short clubs are more convenient, and will be found more generally useful than long ones, especially in schools and families. All of the long-club exercises may easily be executed with short clubs, while many of the short-club exercises will be found quite difficult at first, if executed with long clubs.

For Men.

No. 1.—Whole length, 20 inches; diameter of the knob at A, $1\frac{3}{8}$; diameter of the handle at B, $\frac{7}{8}$; diameter at C, $1\frac{1}{8}$; width of the bead at C, $\frac{3}{8}$; diameter of the shoulder at D, $1\frac{5}{8}$; whole length of the handle from A to D, $4\frac{1}{2}$; diameter at E, $1\frac{1}{8}$; greatest diameter at G, $3\frac{7}{8}$; width of bead at G, $\frac{1}{2}$; whole width from F to H, 1; distance from G to I, $3\frac{1}{2}$; diameter of the end I, *which is hollowed out as shown by its front view* J, $2\frac{1}{2}$.

No. 2.—The entire length of this club is 18 inches. In every other respect it is the same as No. 1.

For Women and Youth.

No. 3.—Entire length, 18 inches; diameter of the knob at A, $1\frac{1}{4}$; diameter of the handle at B, $\frac{3}{4}$; diameter at C, 1; width of the bead at C, $\frac{3}{8}$; diameter of the shoulder at D, $1\frac{1}{2}$; whole length of the handle from A to D, $4\frac{1}{4}$; diameter at E, 1; greatest diameter at G, $3\frac{7}{8}$; width of the bead at G, $\frac{1}{2}$; whole width from F to H, 1; distance from G to I, 3; diameter of the end I, *which is hollowed out as shown by its front view* J, $2\frac{1}{2}$.

No. 4.—The entire length of this club is 16 inches. In other respects it is the same as No. 3.

The desired weight should not be secured by varying the size, but the material. For ordinary purposes, maple, or any hard wood of about the same density, is preferable. For strong men, or as tests of strength, clubs should be made of

ironwood, locust, the heaviest mahogany, or lignum-vitæ. Very good light clubs, for women and youth, are made of whitewood, ash, or Mexican mahogany.

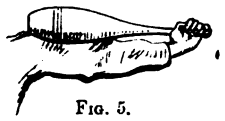

Fig. 5.

The *length* of the club is determined by the length of the arm. The long club, when held upon the arm extended horizontally, should reach to the point of the shoulder where the arm and shoulder join, as in Fig. 5. The short club in the same position should extend nearly two inches above the elbow.

RINGS.

RINGS made of iron, and employed for movements that are executed by the combined efforts of students arranged in pairs, have been used in our gymnasiums for many years. Although they are worthless in the hands of one person, and consequently inferior to wands, Indian clubs, and dumb-bells, yet they afford opportunities for so many graceful positions and effective movements *in combination*, for persons of all ages and degrees of strength, that they are justly classed with the most desirable and valuable gymnastic apparatus.

Fig. 6.

The best and most popular rings for exercises in schools and families, for parlor games and *tableaux-vivants*, are made of wood. Any common hard wood will answer, though cherry and mahogany are preferable.

The ring is turned from two pieces of board, one-half of an inch thick, glued together, with their grain running in contrary directions. It should be highly polished, or varnished with shellac as explained on p. 253. Thus made, it is beautiful and strong. Fig. 6 is a good illustration of a mahogany ring.

Two sizes afford a sufficient variety. The body of the ring, for men and women, is *seven-eighths* of an inch thick, and its inner diameter *five* inches. The ring for boys and girls has an inner diameter of *four and one-half* inches, with a body *three-fourths* of an inch thick.

CLASSES OF MOVEMENTS.

EVERY class of movements consists of thirty-two motions, sixteen of which start from the commencing position, with the sixteen accompanying ones that are made for the recovery of the commencing position.

The general commands of execution that are usually employed in connection with the various classes of movements are: RIGHT, LEFT, ALTERNATE, RECIPROCATE, BOTH. At the command, RIGHT, a prescribed number of motions is made from the commencing position with a right member of the body, or to the right; at the command, LEFT, the same number of corresponding motions is made with a left member of the body, or to the left; at the command, ALTERNATE, a motion is first made from the commencing position with the right member, or to the right, *and the commencing position regained*, when a corresponding motion is made with the left member, or to the left, and these alternate motions are thus continued the prescribed number of times; at the command, RECIPROCATE, the prescribed number of motions is made by a reciprocating or see-saw movement, the right member first executing a motion from the commencing position, when *one member passes from the commencing position at the same time the other recovers it;* and finally, at the command, BOTH, both members execute the motions *simultaneously*,

the one to the right and the other to the left, or the entire distance is described by the body, *without pausing at the commencing position*, until the prescribed number of motions is made. Such general commands as, FRONT, REAR, UP, DOWN, &c., are sufficiently significant without explanation.

To avoid constant repetition in describing classes of movements, and for convenient reference, we here introduce the

General Varieties.

FIRST VARIETY.

The student will first make the prescribed motion, *in a given direction*, and recover the commencing position, four times; then he will make four corresponding motions from the commencing position *in a contrary direction;* then four of these motions from the position will be made by alternation, the first in the direction first prescribed; and finally, eight double motions will be made the entire distance, the first commencing *from*, and only the eighth terminating *at*, the commencing position. In executing the double motions, *the music, or the counting, will be retarded nearly one-half.* The usual commands of execution are: RIGHT (or FRONT), LEFT (or REAR), ALTERNATE, BOTH.

SECOND VARIETY.

The prescribed motion will first be made, and the commencing position regained, four times with the right member of the body; then four times with the left member; then four times by alternation, the right member first executing a motion and recovering the commencing position; and finally, four times with both members *simultaneously*. The usual commands of execution are: RIGHT, LEFT, ALTERNATE, BOTH.

THIRD VARIETY.

The student will make the prescribed motion and recover the commencing position twice with the right member of

the body; twice with the left member; four times by alternation; eight times by reciprocation; and finally, four times with both members *simultaneously*. The usual commands of execution are: RIGHT, LEFT, ALTERNATE, RECIPROCATE, BOTH.

FOURTH VARIETY.

The prescribed motion is made, and the commencing position regained, four times with the right member, or in the given direction; four times with the left member, or in the contrary direction; and eight times by alternation. The usual commands of execution are: RIGHT, LEFT, ALTERNATE.

FIFTH VARIETY.

Four motions are made from the commencing position with the right member of the body; four corresponding motions with the left member; and finally, sixteen of these motions by reciprocation. The usual commands of execution are: RIGHT, LEFT, RECIPROCATE.

SIXTH VARIETY.

Four double motions are made from the commencing position, in given directions, with both members simultaneously; then four corresponding motions are made in contrary directions; and finally, eight of these double motions are made in the prescribed directions alternately.

SEVENTH VARIETY.

Sixteen reciprocating motions are first made with both members in given directions, and then sixteen corresponding reciprocating motions are made in contrary directions.

EIGHTH VARIETY.

Four double motions are made from the commencing position, in the same direction, with both members simultaneously; then four corresponding motions are made in a contrary direction; and finally, eight of these double motions are made by alternation.

WAND EXERCISES.

I.
ARM AND HAND EXERCISE.

FIRST SERIES.

First Position.

No. 1.—The students being placed as explained in the article entitled FORMATION OF THE CLASS, p. 125, and occupying standings as illustrated in Fig. 8, p. 127, their wands being held against the right shoulder, with the right hand, in the position of the dotted wand of Fig. 7, the instructor will first command, *Order*—WAND.

No. 2.—At the first word of command, *Order*, the students seize the wand briskly with the left hand near the point of the shoulder, as shown by the dotted arm of Fig. 7. At the second word of command, WAND, they loosen the grasp of the right hand, simultaneously force the wand with the left hand through the right to the floor, and instantly carry the left arm back to the side, thus taking the *habitual* or *military* position, as illustrated by the solid part of Fig. 7.

No. 3.—REST. The instructor will always command, *Order*—WAND, before he permits the student to rest, as explained on pp. 128 and 149.

FIG. 7.

No. 4.—*Shoulder*—WAND. Prior to changing the position of the student, or executing a march, the instructor commands, *Shoulder*—WAND At the *first* word of this command, the student, who is standing in the position of Fig. 7, crosses the left arm front in line with the waist, and seizes the wand with the left hand *exactly at the right elbow;* at the *second*, the left hand raises the wand, which slips through the right hand, sufficiently high to touch the point of the shoulder with the little finger of the left hand, when the right hand sustains the wand in its place, and the left hand, describing an arc in front, instantly drops to the side.

FIG. 8.

No. 5.—The instructor will command: 1. *Arm and Hand Exercise;* 2. *First Series;* 3. *First*—POSITION.

No. 6.—At the third command, the student will take the position of Fig. 8, in which the hands are nearly one-third of the length of the wand apart.

No. 7.—*First Movements*—RIGHT. At this command, a motion is made directly to the right, *without bending the right arm*, as represented by the dotted part of Fig. 8, and the commencing position regained, four times; then, at the command, LEFT, four corresponding motions from the position are made to the left; then, at the command, ALTERNATE, four of these motions are made, first to the right and then to the left, by alternation; and finally, at the command, BOTH, eight double motions are made from side to side, the first commencing *from*, and only the eighth terminating *at*, the com-

at B, $1\frac{1}{8}$, *full;* diameter of the handle at C, $\frac{3}{4}$, *full;* diameter of the center of the handle, 1, *full;* width of the bead at D, $\frac{3}{8}$; whole length of the handle, including both shoulders, $4\frac{1}{4}$.

NUMBER TWO.[1]

Entire length, $10\frac{3}{4}$ inches; diameter of each ball, $3\frac{3}{8}$; width of the bead at A, $\frac{1}{2}$; diameter of the shoulder of the handle at B, $1\frac{1}{8}$, *scant;* diameter of the handle at C, $\frac{3}{4}$, *scant;* diameter of the center of the handle, 1, *scant;* width of the bead at D, $\frac{3}{8}$; whole length of handle to the balls, 4.

NUMBER THREE.[2]

Entire length, $9\frac{1}{2}$ inches; diameter of each ball, $2\frac{7}{8}$; width of the bead at A, $\frac{3}{8}$; diameter of the shoulder at B, 1; diameter of the handle at C, $\frac{5}{8}$; diameter of the center of the handle, $\frac{7}{8}$; width of the bead at D, $\frac{1}{4}$; full length of handle to the balls, $3\frac{3}{4}$.

NUMBER FOUR.

Entire length, $8\frac{1}{2}$ inches; diameter of each ball, $2\frac{1}{2}$; width of the bead at A, $\frac{3}{8}$; diameter of the shoulder at B, $\frac{7}{8}$, *full;* diameter of the handle at C, $\frac{1}{2}$, *full;* diameter of the center of the handle, $\frac{3}{4}$, *full;* width of the bead at D, $\frac{1}{4}$; full length of handle to the balls, $3\frac{1}{2}$.

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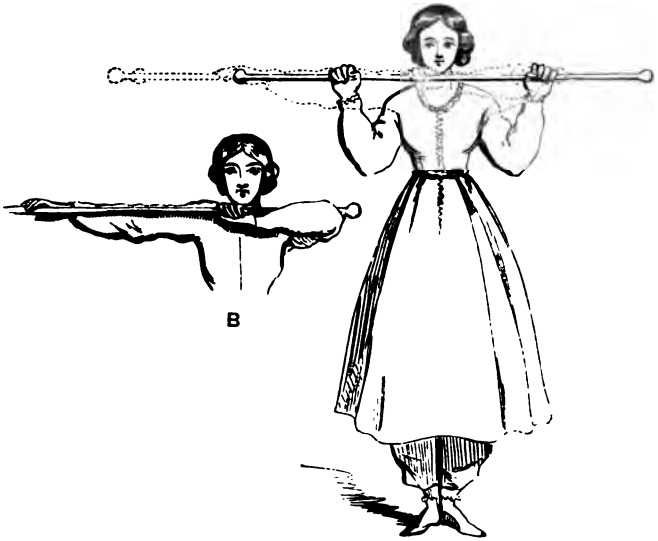

Fig. 14.

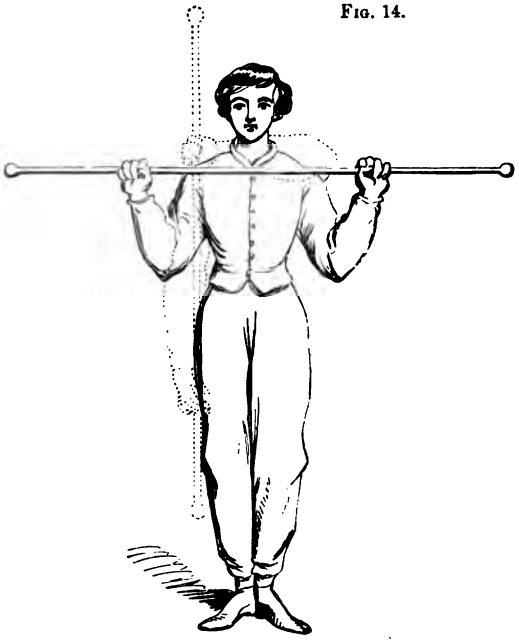

Fig. 15.

tending the right arm its full length, and drawing the left hand against the front of the right shoulder, as represented by the dotted part of Fig. 14. *The elbow that is bent must pass under and front, so that the upper arm shall press firmly against the wand, as shown by the half figure* B. Execute the movements in accordance with the *First Variety*, p. 262.

No. 22.—*Second Movements*—RIGHT. The motions of this class are made from the position to the sides, first to the right, as shown by the dotted part of Fig. 15. The arm that is straightened is thrust directly down by the side, the other arm passing front in line with the neck, with the index finger pressed upon the top of the shoulder, and the wand held vertical. Employ the *First Variety*, p. 262.

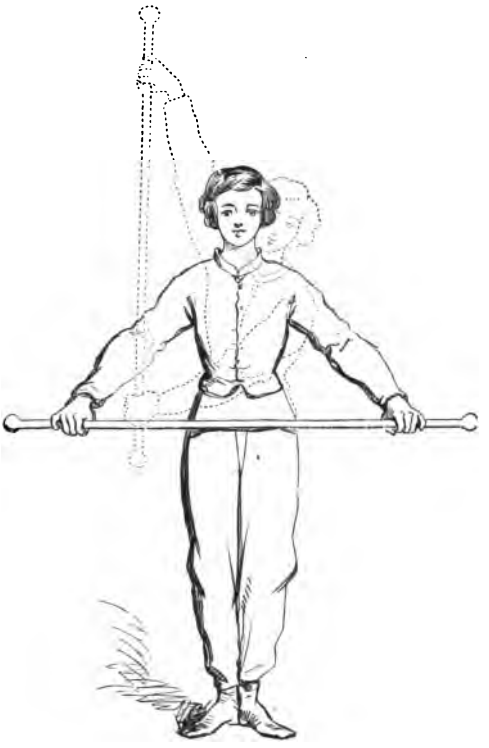

FIG. 16.

Second Position.

No. 23.—At the command, *Second*—POSITION, the student will take the position of Fig. 16, in which the arms are straight, and the hands about six or eight inches from the ends of the wand.

No. 24.—*First Movements*—RIGHT. The movements are executed sidewise, first to the right, as represented by the dotted part of Fig. 16, in accordance with the *First Variety*, p. 262.

No. 25.—*Second Movements*—RIGHT. In executing these movements, the right arm is first elevated and slightly bent, and the left

arm is lowered to an angle of 45 degrees, *without being bent or forced back.* The wand thus passes around and back of the left shoulder until it arrives in line with the left eye, as represented by the dotted part of Fig. 17. *It must not touch the body until the commencing position is regained.* Employ the *Fourth Variety*, p. 263.

No. 26.—*Third Movements*—RIGHT. At this command, the student will *first* make the first motion of No. 25, thus taking the position of the dotted part of Fig. 17; *second*, he will lower the wand behind the body into a position corresponding to the commencing position; he will then, *third*, recover the dotted position of Fig. 17; *fourth*, he will recover the commencing position. These four motions will be made twice around and over the left shoulder; then, at the command, LEFT, four corresponding motions will be made twice around and over the right shoulder, the left hand being elevated; and finally, at the command, ALTERNATE, the first and second motions over the left shoulder will be followed by the third and fourth over the right shoulder, and these four motions repeated; and then the first and second motions over the right shoulder will be followed by the third and fourth over the left, and these last four motions repeated.

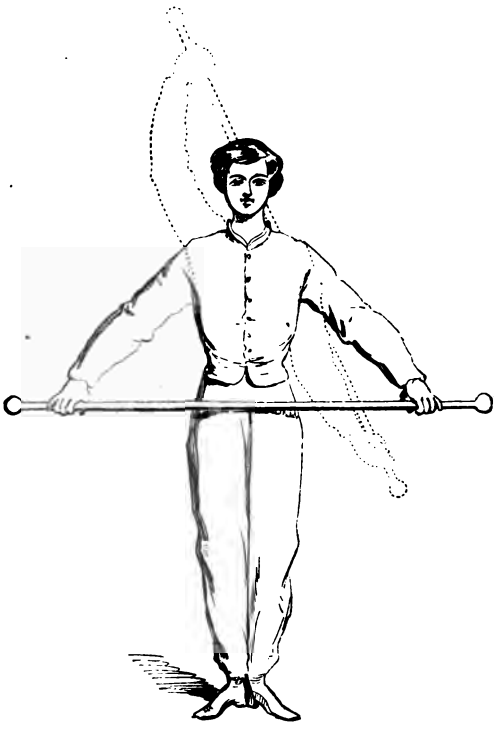

FIG. 17.

No. 27.—*Fourth Movements*—RIGHT. The remaining com-

mands, and the number, direction, and order of motions in this class, are the same as in No. 26; but, *the entire distance from the front to the rear, and from the rear to the front, being described without pausing in the dotted position of Fig.* 17, the wand leaves and recovers the commencing position twice the number of times.

Third Position.

No. 28.—At the command, *Third*—POSITION, the student will take the position of Fig. 18, in which the middle of the wand is placed against the right hip, with the *left* arm extended to the front and the *right* to the rear.

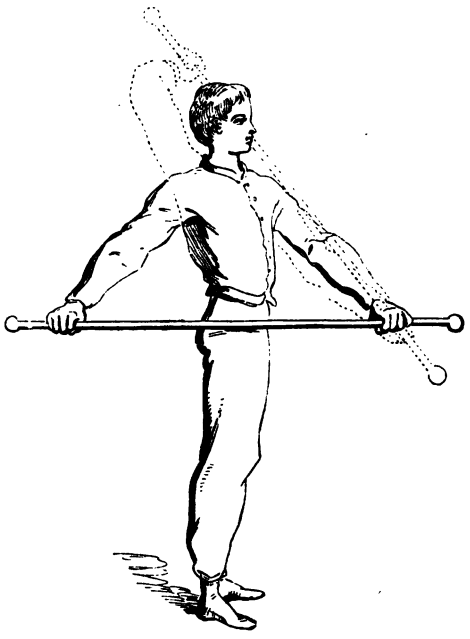

FIG. 18.

No. 29.——*First Movements*——FRONT. At this command, the wand will be advanced directly front, inclining up, *both arms being kept straight*, until the right arm is at the side of and in line with the leg, when the commencing position will be regained. The corresponding motion from the position, at the command, REAR, will be made as far to the rear as possible. Employ the *First Variety*, p. 262.

No. 30.—*Second Movements*—RIGHT. At this command, the right hand will bear the wand over the head in front, *the left arm remaining in its position;* place it upon the point of the left shoulder, as represented by the dotted part of Fig. 18, and regain the commencing position four times; then, at the command, LEFT,

four corresponding motions from the position will be made to the rear by bearing the wand over the head with the left hand and placing it upon the point of the left shoulder, the right arm remaining in its position; and finally, at the command, ALTERNATE, eight of these motions will be made alternately, the wand first passing into the dotted position of Fig. 18.

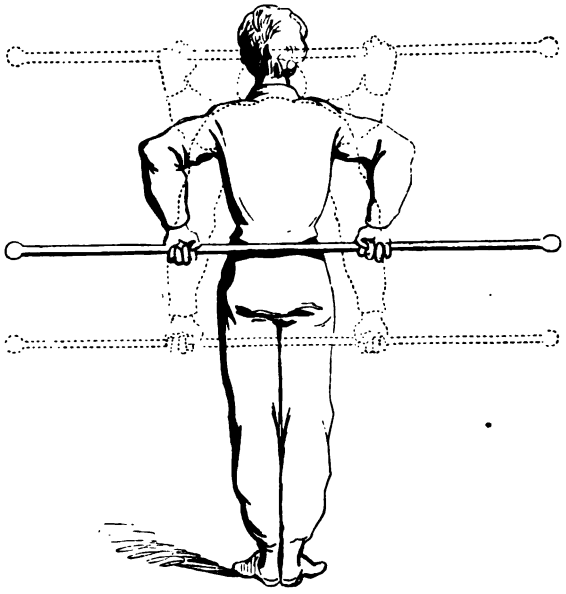

FIG. 19.

Fourth Position.

No. 31.—At the command, *Fourth*—POSITION, the student will take the position on the left side corresponding to the third position, Fig. 18, by placing the middle of the wand against the left hip, with the *right* arm extending front and the *left* to the rear.

No. 32.—*First and Second Movements.* The *first* class of movements from this position corresponds to that of No. 29; the *second*, to that of No. 30, the wand being carried to the point of the right shoulder, both to the front and to the rear.

THIRD SERIES.

First Position.

No. 33.—The instructor will command: 1. *Arm and Hand Exercise;* 2. *Third Series;* 3. *First*—POSITION.

No. 34.—At the third command, the student will take the position of Fig. 19, in which the hands are nearly one-third of the length of the wand apart.

No. 35.—*First Movements.* The commands of execution are, DOWN, UP, ALTERNATE. The motions from the position are made by thrusting the wand directly down the full length of the arms, the body being kept vertical, and directly out and up as high as possible, the trunk slightly bending front from the waist, as shown by the dotted parts of Fig. 19. Employ the *Fourth Variety*, p. 263.

No. 36.——*Second Movements*——RIGHT.—This class is formed of circular motions corresponding to those of No. 8; the first, from the position of Fig. 19, around the right side so as to take a corresponding position in front, the left arm being drawn firmly against the left side and across the spine. Employ the *First Variety*, p. 262.

FIG. 20.

Second Position.

No. 37.—At the command, *Second*—POSITION, the student takes the position of Fig. 20, in which the arms are straight, the thumbs

placed upon the wand near its ends, the backs of the hands, to the rear, and the wand held against the small of the back.

No. 38.—*First, Second, Third, and Fourth Movements.* These movements correspond respectively to those of Nos. 24, 25, 26, and 27, the *first* class being made sidewise, as represented by the dotted part of Fig. 20; the *second*, over the shoulders at an angle of 45 degrees, first from the position of Fig. 20 to that of Fig. 21 and back; the *third*, over the shoulders, first from the position of Fig. 20 to that of Fig. 21, then down in front as represented by the dotted part of Fig. 21, then back to the position of Fig. 21, and finally back to the commencing position; the *fourth*, over the shoulders at an angle of 45 degrees, *without pausing, in the solid position of Fig.* 21.

Fig. 21.

No. 39.—The preceding Arm and Hand Exercise is almost invaluable, as it brings into vigorous play, and tends to enlarge, three distinct groups of muscles which are generally almost totally neglected, and which consequently exist only in a crippled state, although they are of the utmost importance, each being intimately connected with a number of other functions of the greatest necessity to health and life. These are the muscles of the shoulders and the chest, having a bearing on the lungs; the abdominal muscles, bearing on the corresponding organs; and the spinal muscles, which are closely connected with the whole nervous system.

No. 40.—Respiration. The instructor will frequently give the class exercises in breathing explained in the article on Respiration,

p. 13. As a still more valuable exercise to invigorate the lungs and enlarge their capacity, and to secure correct articulation, the instructor will require students to combine the production of the Oral Elements, especially the Atonics, p. 21, with gymnastic movements. For example, in connection with Music, or with counting done by the instructor, the students, while slowly executing the *first movements* of Fig. 10, will simultaneously produce the oral element, or *sound*, of *f* on each downward motion, and the oral element of *h* on each motion that is made directly front, *audibly and fully inflating the lungs each time while regaining the commencing position.* In like manner, the oral elements of *k* and *p* will be uttered in connection with the *second movements* of Fig. 11; the oral elements of *s* and *t*, with the *first movements* of Fig. 12; the oral elements of *th atonic* and *ch*, with the *second movements* of Fig. 12; the oral elements of *sh* and *wh*, with the *second movements* of Fig. 14, as illustrated by Fig. 15; and, commencing again with the Atonics, the oral elements of *f* and *h*, with the *first movements* of Fig. 19, &c.

II.

TRUNK AND WAIST EXERCISE.

FIRST SERIES.

First Position.

No. 41.—The instructor will command: 1. *Trunk and Waist Exercise;* 2. *First Series;* 3. *First*—POSITION.

No. 42.—At the third command, the student will take the position of Fig. 22, in which the wand is held horizontally immediately above the head, with the hands near the ends.

No. 43.—*First and Second Movements.* The *first* class of movements is executed from the position by bending the trunk sidewise, *principally at the waist*, first to the right, as represented by the

dotted part of Fig. 22; the *second*, by bending to the front and the rear as far as possible, the knees remaining unbent, as represented by the dotted parts of Fig. 23. Employ the *First Variety*, p. 262. Music on p. 187.

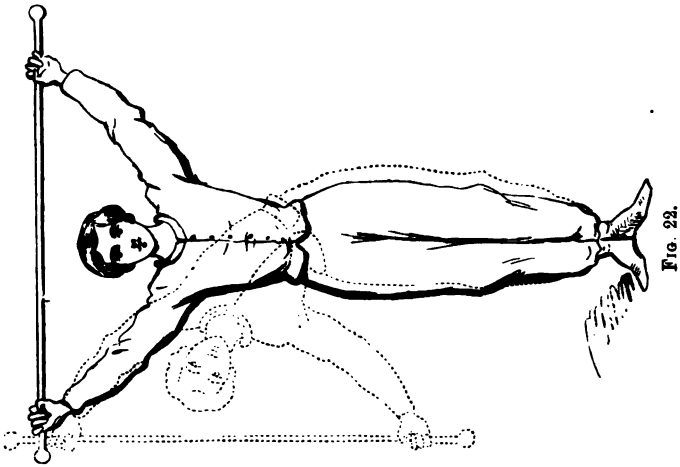

FIG. 22.

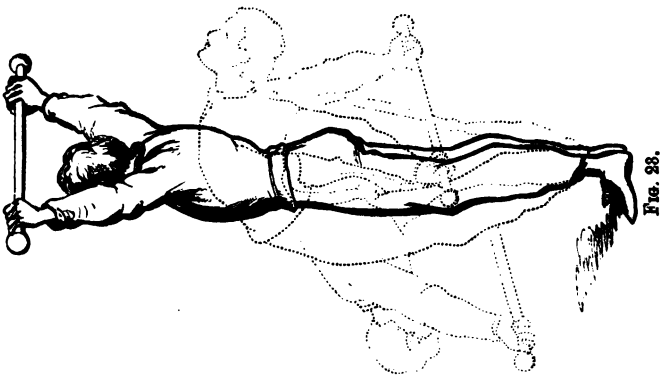

FIG. 23.

Second Position.

No. 44.—At the command, *Second*—POSITION, the student will take the position of Fig. 24, being careful to hold the backs of the hands up.

No. 45.—*First and Second Movements.* These two classes only differ from those of No. 43 in the position of the wand. In making the motions sidewise, as represented by the dotted part of Fig. 24, *the knees must not be bent.* When making the forward motions of the second class, *the legs and the spine are kept straight,* the bending taking place only at the hips, as in Fig. 25.

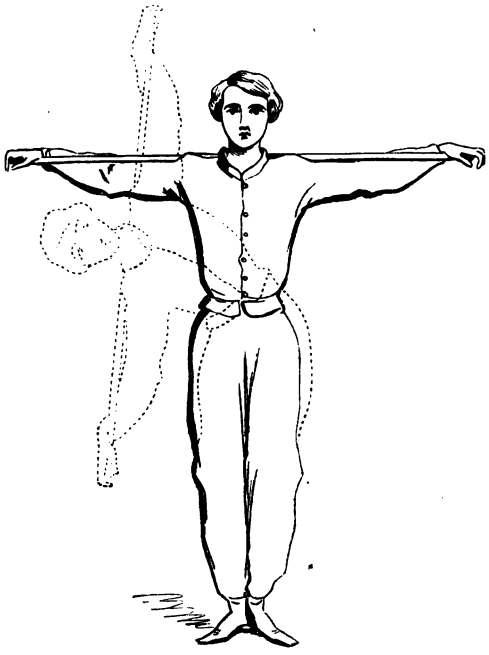

FIG. 24.

No. 46.—*Third Movements*—RIGHT. In making the motions of this class, the trunk is first turned over the right hip, *with a downward flexion* (the *right* arm being carried down and back and the *left* up and front, the eyes following the right hand), sufficiently to enable the student to see the heels of those at the left in, or supposed to be in, the same

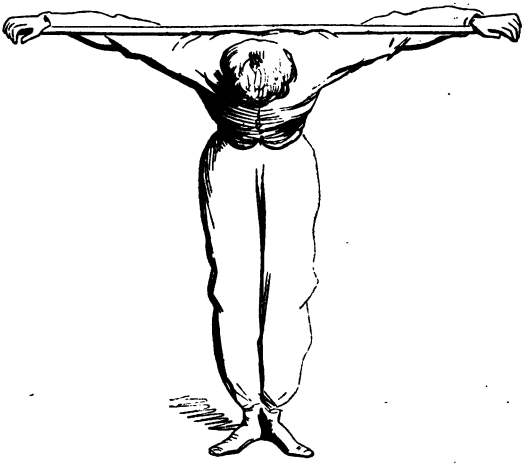

FIG. 25.

rank, and then the commencing position is regained. The corresponding motion is made by bending down and over the left hip, the *left* arm being carried down and back and the *right* up and front, as represented by the dotted part of Fig. 26. Employ the *First Variety*, p. 262.

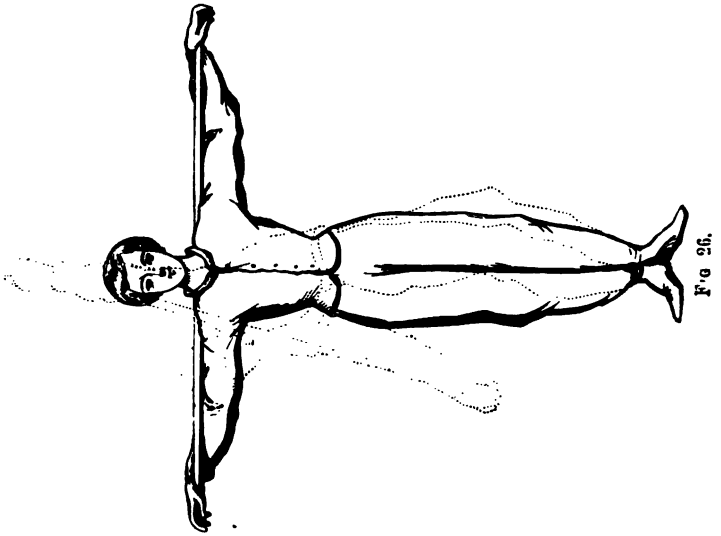

Fig. 26.

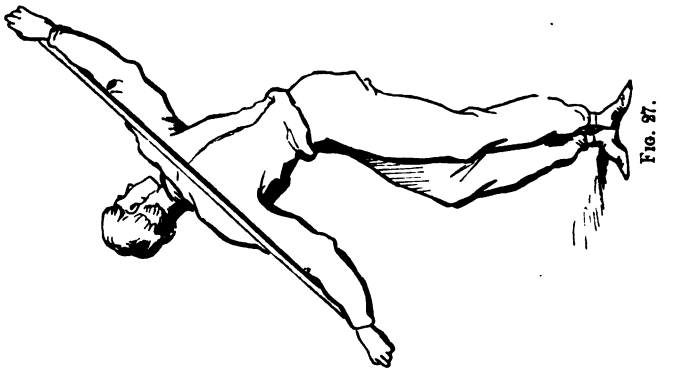

Fig. 27.

No. 47.—*Fourth Movements.* In executing the movements of this class, the trunk, *held vertical*, is stretched over the hips as far as possible, first to the right, as though one with his feet immovable,

and his arms horizontal, and extended sidewise, were trying to turn his back completely in front to the instructor. Employ the *First Variety*, p. 262.

No. 48.—*Fifth Movements.* In making the motions of this class, the trunk is stretched with an *upward* flexion, first to the right, as in Fig. 27. Employ the *First Variety*, p. 262. Music for the *Third*, *Fourth*, and *Fifth Movements*, on p. 188.

No. 49.—The last three classes are much more than mere Trunk and Waist Movements, embracing, in addition, energetic and invigorating exercise for the head and neck, and leg and ankle. They strengthen the loins and back, and enlarge the muscles that run round the entire waist. They promote digestion and cure dyspepsia.

III.

KNEE EXERCISE.

FIRST SERIES.

First Position.

No. 50.—The instructor will command: 1. *Knee Exercise;* 2. *First Series;* 3. *First*—POSITION.

No. 51.—At the third command, the student will take the First Position, which is that of Fig. 8.

No. 52.—*First Movements.* The student will step forward and backward over the wand, first with the right foot, as in Fig. 28. As soon as possible, the student must acquire the ability to elevate the knee vertically without turning it sidewise, *touching the breast on every upward motion, the upper part of the body being kept as immovable as possible;* and to carry the foot completely over the wand without coming in contact with it. In stepping forward over the wand, the point of the foot only is placed upon the floor. Employ the *Fourth Variety*, p. 263. Music for this Series on p. 189.

Second Position.

No. 53.—At the command, *Second*—POSITION, the student will take the position of Fig. 29, in which the wand, resting in the bend of the elbows, is pressed firmly against the back by forcing the fists back and out, with their palms front, and projecting the chest.

No. 54.—*First, Second, and Third Movements.* These three classes are the same respectively as those of Nos. 155, 156, and 157, p. 200, the wand being kept in its position while the motions are made, as shown by the dotted part of Fig. 29.

FIG. 28.

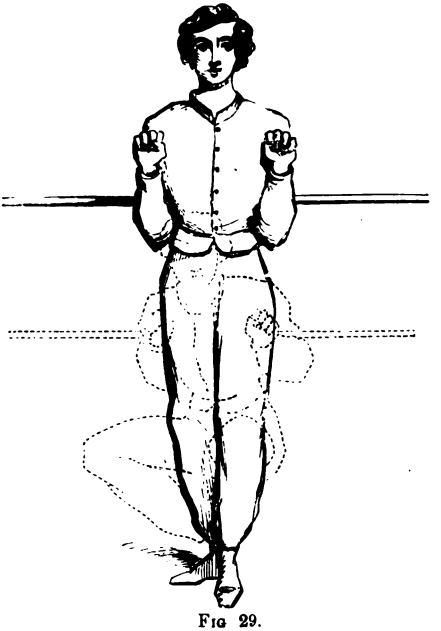

FIG 29.

SECOND SERIES.

First Position.

No. 55.—The instructor will command: 1. *Knee Exercise;* 2. *Second Series;* 3. *First*—POSITION.

No. 56.—At the last command, the student will take the position of Fig. 16, which is the commencing position for the first classes of movements of this Series. Music on p. 190.

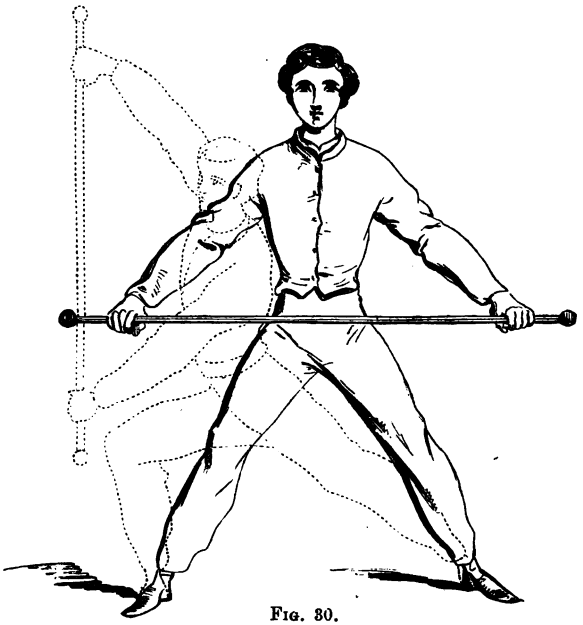

FIG. 30.

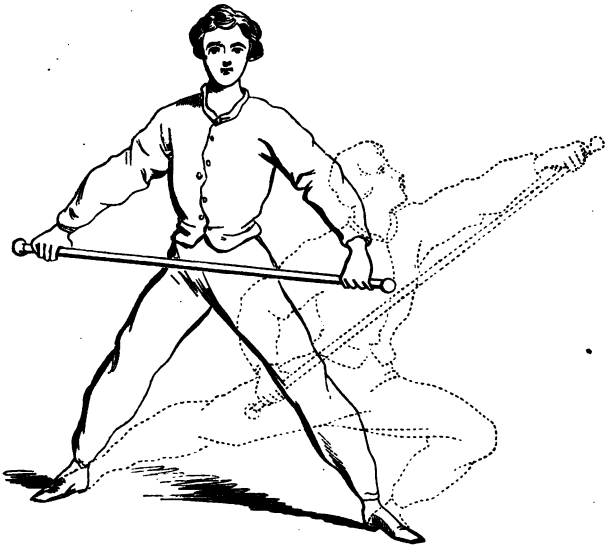

FIG. 31.

No. 57.—*First Movements*—RIGHT. At this command, the ident will first stamp with the left foot, and then immediately step the right, with a stamp of the right foot, placing about four times length of the foot between the heels, thus taking the position of g. 30. As soon as this position is gained, the movements are ntinued by making the motion of the dotted part of Fig. 30, and gaining the position seven times. In making this sidewise motion, full weight of the body is thrown upon the advanced leg, *the er leg being kept rigid and straight*, and the wand is carried out o a vertical position beyond the advanced knee. As soon as the enth motion to the right is made, the student instantly recovers commencing position by placing the right foot beside the left, in original or *military* position; then, at the command, LEFT, the ident first stamps with the right foot and then steps to the left, h a stamp of the left foot, and makes seven motions to the left responding to the dotted part of Fig. 30, after which the original ition is instantly regained.

No. 58.—*Second Movements.* This class only differs from the vements of No. 57 in being executed to the front, *bearing first the right at an angle of* 45 *degrees*, and then to the *left* as repreted in Fig. 31, the wand being advanced in the direction of the rges, inclining up at an angle of 45 degrees, as in the dotted part Fig. 31.

Second Position.

No. 59.—At the command, *Second*—POSITION, the student will e the position of the solid part of Fig. 30.

No. 60.—*First Movements.* The first and only class of movents will be executed directly sidewise, without changing the posin of the feet, first to the *right*, as represented by the dotted part Fig. 30, employing the *First Variety*, p. 262.

IV.

LEG AND FOOT EXERCISE.

FIRST SERIES.

First Position.

No. 61.—The instructor will command: 1. *Leg and Foot Exercise;* 2. *First Series;* 3. *First*—POSITION.

No. 62.—At the third command, the student will take the position of Fig. 32.

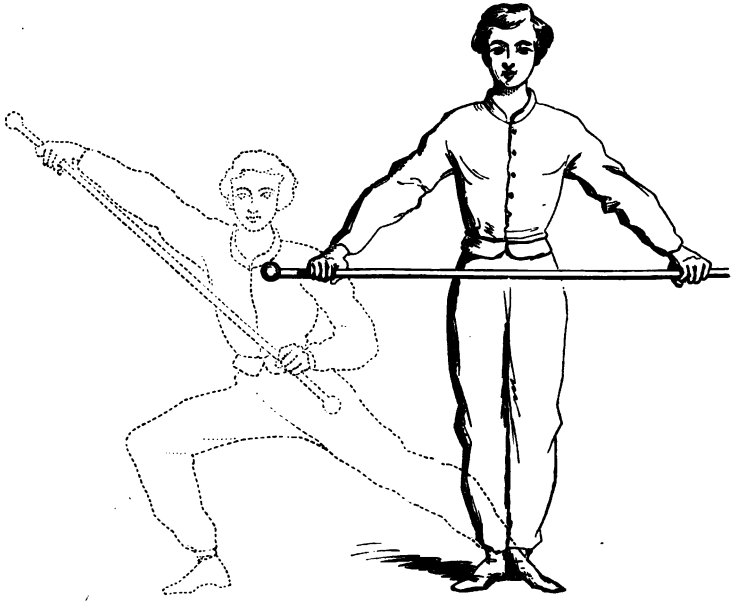

FIG. 32.

No. 63.—*First Movements* (*Charges*). This class of movements will be executed sidewise, first to the right, as represented by the dotted part of Fig. 32. The corresponding charges will be made to the left with the left leg, and the wand extended to the left, and

inclining up at an angle of 45 degrees. Employ the *Fourth Variety*, p. 263. This class of charges corresponds to that of No. 230, p. 229, which see. Music, Part Fourth, p. 208.

Second Position.

No. 64.—At the command, *Second*—Position, the student will take the position of Fig. 33, as explained in No. 28.

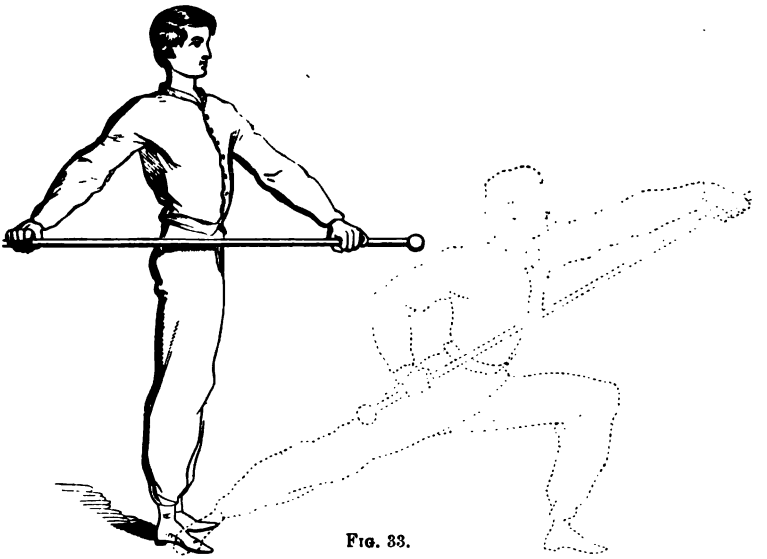

Fig. 33.

No. 65.—*First Movements.* This class only differs from No. 63 in being executed *directly front, left leg first,* as represented by the dotted part of Fig. 33, the front motions of the wand being made from the *right* side to accompany the *left* leg, and from the *left* side to accompany the *right* leg. Music, Part Fifth, p. 208.

SECOND SERIES.

First Position.

No. 66.—The instructor will command: 1. *Leg and Foot Exercise;* 2. *Second Series;* 3. *First*—Position.

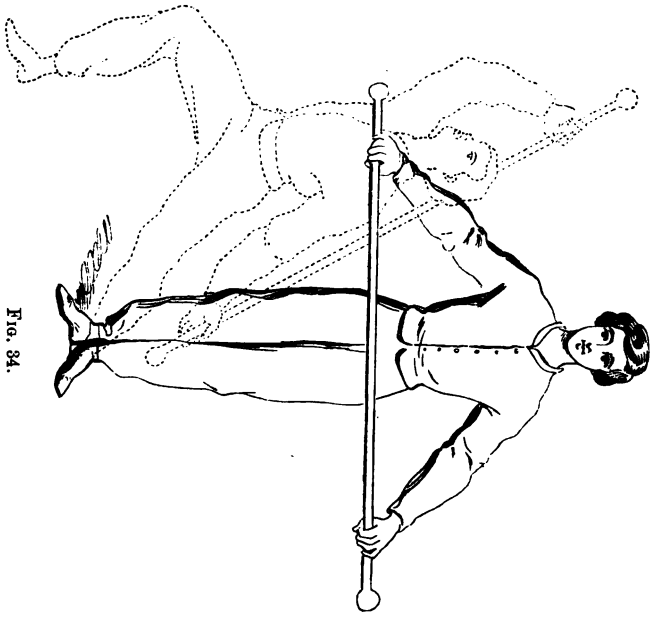

Fig. 84.

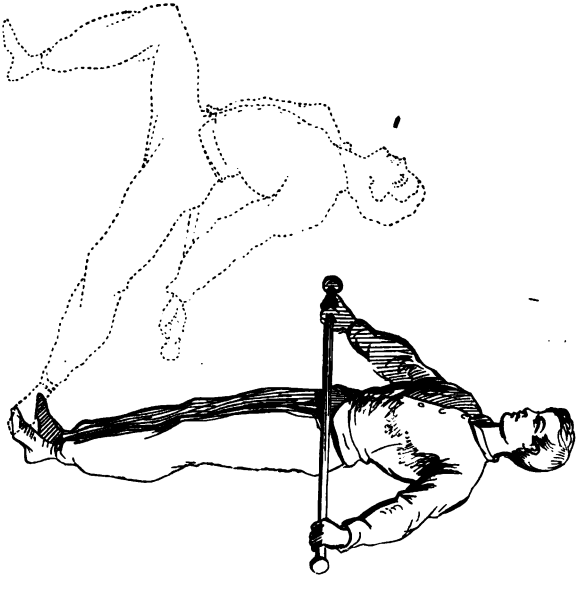

Fig. 85.

No. 67.—At the last command, the student will take the position of Fig. 34.

No. 68.—*First Movements*—RIGHT. The charges are made to the right and the left, *inclining front at an angle of* 45 *degrees.* These charges are made in combination with the Arm and Hand movements of No. 25, as represented by the dotted part of Fig. 34. Employ the *Fourth Variety*, p. 263.

No. 69.—*Second Movements.* The commands of execution are, LEFT, RIGHT, ALTERNATE. The charges are made directly front by

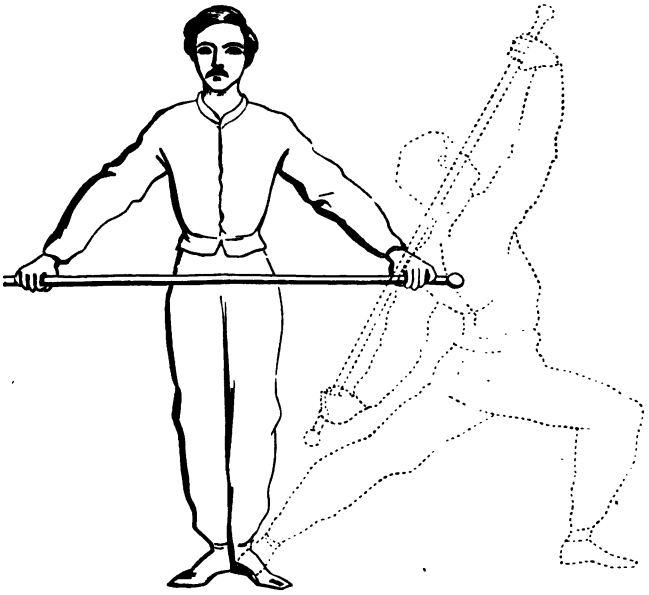

FIG. 86.

carrying the wand horizontally over the head and down, on each charge from the position, as represented in the dotted part of Fig. 35, and in like manner back to the front on each recovery of the commencing position. Four charges from the position will be made with the *left* leg, four with the *right*, and eight by *alternation.*

No. 70.—*Third Movements.* This class of movements is formed by combining facings, charges, and the Arm and Hand movements of No. 25. The student, turning on the left heel, and elevating the

wand front with the right hand and carrying it around the left shoulder, charges to the left with the right leg, thus executing a facing, as represented by the dotted part of Fig. 36, and recovers the commencing position four times; then four corresponding charges

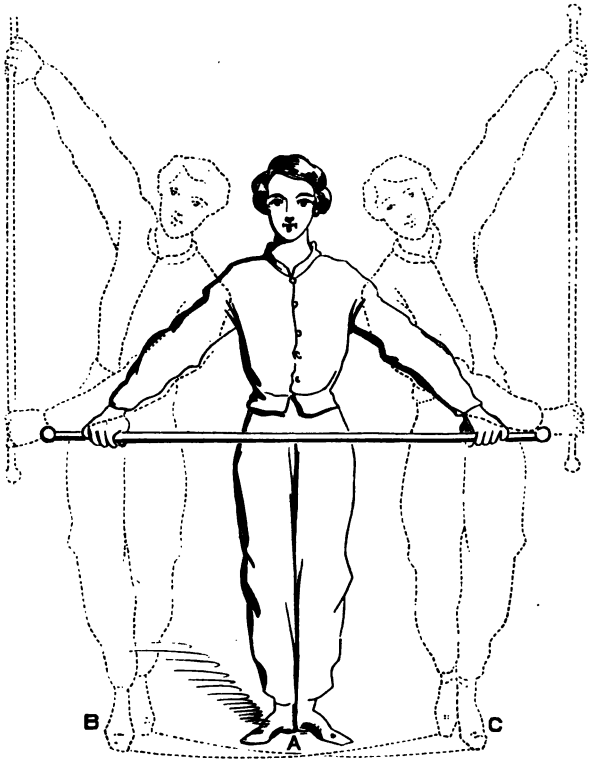

Fig. 37.

are made to the right, the left arm being elevated so as to carry the wand around the right shoulder; and finally, eight of these charges are made to the left and the right alternately. The Music best adapted to this Series will be found on pp. 189, 190, 208, and 209.

THIRD SERIES.

First Position.

No. 71.—The instructor will command: 1. *Leg and Foot Exercise;* 2. *Third Series;* 3. *First*—Position.

No. 72.—At the last command, the student will take the position of Fig. 37.

No. 73.—*First Movements*—Left. By substituting the letter B for C, and C for B, the description of the movements of No. 236, p. 230, applies equally well to this class. The foot movements, however, are here accompanied with wand movements, as represented by the dotted parts of Fig. 37.

No. 74.—*Second Movements.* The commands and the movements are the same as those of No. 237, p. 231, the Foot and Arm motions being made simultaneously as in Fig. 37.

Second Position.

No. 75.—*Second*—Position. This is the *military* position, with the wand shouldered, as explained in No. 4.

No. 76.—*First Movements*—Left. The remaining commands, and the Foot movements, are the same as in No. 238, p. 231.

No. 77.—*Second Movements*—Left. This class of movements will be executed in accordance with the directions in No. 239, p. 232.

No. 78.—*Third Movements*—Left. This class of movements only differs from that of No. 243, p. 233, in maintaining the position of No. 75, instead of swaying the arms.

No. 79.—Nearly all the movements of the Arm and Hand Exercise may be executed in connection with the march. *Every time the left foot is planted, the wand will be furthest from the prescribed position—the wand being in position every time the right foot is planted.* The best Music for Marches will be found on pp. 152, 153, 158, and 161.

V.

COMBINED EXERCISES.

FIRST SERIES.

First Position.

No. 80.—The movements of this general division are executed by the combined efforts of the students, arranged in couples, each couple at first employing only one wand, or doubling their wands as illustrated in Fig. 39. Preparatory to the exercise, the students will number, as prescribed on p. 127, the ones and twos forming partners.

FIG. 38.

No. 81.—The instructor will command: 1. *Combined Exercises;* 2. *First Series;* 3. *Arm and Hand Exercise;* 4. *First*—POSITION.

No. 82.—At the fourth command, the students will take the position of Fig. 38, thus dividing the wand into three equal parts. *In this position, the ones will stand at the right of the twos.*

No. 83.—*First Movements*—RIGHT. The motions of this class will be made from the position sidewise, in line with the shoulders, first to the right, as represented by the dotted part of Fig. 38, the left arm of the ones being carried under the wand, as shown by the half figure B, Fig. 14. Employ the *First Variety*, p. 262.

Second Position.

No. 84.—At the command, *Second*—POSITION, from the position of Fig. 38 the students simultaneously take the second position, which is that of Fig. 10.

No. 85.—*First Movements.* This class only differs from that of No. 10 in being executed by the students in pairs.

Third Position.

No. 86.—*Third*—POSITION. This corresponds to the position of Fig. 11; see No. 12.

No. 87.—*First and Second Movements.* These two classes correspond respectively to those of Nos. 13 and 14.

Fourth Position.

No. 88.—*Fourth*—POSITION. This corresponds to the position of Fig. 12; see No. 16.

No. 89.—*First Movements.* This class corresponds to that of No. 18.

Fifth Position.

No. 90.—*Fifth*—POSITION. At this command, the students will take the position in the rear corresponding to that of Fig. 19, the position of their hands upon the wand being relatively the same as in Fig. 38.

No. 91.—*First Movements.* This class, done by the students simultaneously, corresponds to that of No. 35.

No. 92.—*The instructor will bear in mind, that in all the positions and movements of the First Series of Combined Exercises, the relative position of the hands upon the wand is the same as in Fig.* 38, *and that all the movements may be executed in connection with marching.*

SECOND SERIES.

First Position.

No. 93.—The instructor will command: 1. *Combined Exercises;* 2. *Second Series;* 3. *Knee Exercise;* 4. *First*—POSITION.

No. 94.—At the fourth command, the students will take the position of Fig. 38.

No. 95.—*First Movements*—RIGHT. This class of movements only differs from that of No. 52, as illustrated by Fig. 28, in being executed by the students in pairs.

Second Position.

No. 96.—At the command, *Second*—POSITION, the students, facing in the same direction, will take the position of Fig. 29, the ones at the *right* end of the wand, and the twos at the *left.*

No. 97.—*First, Second, and Third Movements.* The motions of these three classes, made as illustrated by the dotted part of Fig. 29, correspond respectively to those of Nos. 155, 156, and 157, p. 200.

THIRD SERIES.

First Position.

No. 98.—The instructor will command: 1. *Combined Exercises;* 2. *Third Series;* 3. *Leg and Foot Exercise;* 4. *First*—POSITION.

No. 99.—At the fourth command, the students will take the position of the dotted part of Fig. 39, in which they stand back to back, holding the wand (or two wands doubled, as shown in the Fig.) directly over their heads, with their arms inclining a little to the front of the body, the thumbs to the rear, the right hands of the ones and the left hands of the twos nearest the balls.

No. 100.—*First Movements*—FRONT. These movements will be executed from the position, in connection with *facings* (No. 191, p. 215), to the front and the rear, first to the front as represented by the solid part of Fig. 39. While making the motions with the wand that accompany the facings, the arms will be kept straight. Employ the *First Variety,* p. 262.

Second Position.

No. 101.—*Second*—Position. This is the position of Fig. 38. Music for the movements of this position, and for those of the position immediately following, on p. 208.

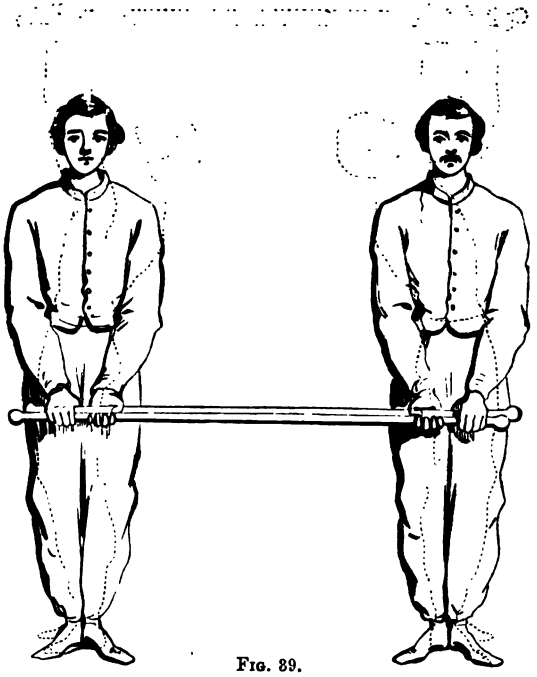

Fig. 39.

No. 102.—*First Movements.* This class is formed by a combination of arm movements and a charge. The students first charge toward the right, inclining front at an angle of 45 degrees, at the same time lifting their arms into a vertical position, with the wand above their heads, as illustrated by Fig. 40. The corresponding motion from the position is made toward the left, inclining front at an angle of 45 degrees. Employ the *Fourth Variety*, p. 263.

No. 103.—*Second Movements.* This class of movements only differs from that of No. 102 in the *direction* of the charge, which is directly front, left leg first.

Third Position.

No. 104.—*Third*—POSITION. At the *first* word of this command, the ones instantly leave the lines and face the twos, and the twos at the same time, retaining the wands, take the position of Fig. 37; at the *second*, the ones take hold of their partners' wands, the right hand of each being nearest the end of the wand, each couple thus standing face to face, with the wand held between them, in the position of Fig. 37.

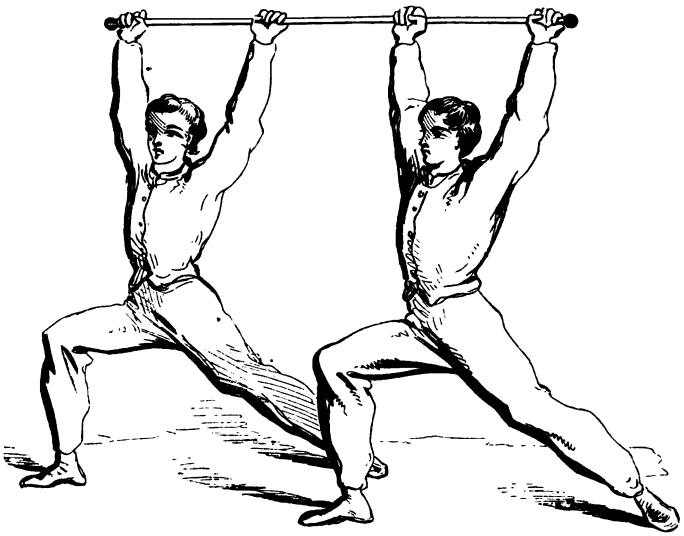

FIG. 40

No. 105.—*First Movements*—RIGHT. At this command, the partners simultaneously step from the point A, Fig. 37, to the point C, carrying the wand out to the right of the ones into a vertical position, as shown by the dotted figure C, when they step to the point B, the wand passing between them to the left of the ones into the position of the dotted figure B. This swaying motion from side to side will thus be continued until thirty-two steps have been taken. At the command, HALT, or on the thirty-second step, the commencing position will be resumed at the point A. This class corresponds to that of No. 236, p. 230.

No. 106.—*Second Movements.* The second class of movements of this position is formed by the union of facings and the side charge. The students charge sidewise, first to the right of the ones, and at the same time execute a facing by turning on the heels that are fixed and lifting the wand into a vertical position, as represented in Fig. 41. Employ the *Fourth Variety*, p. 263.

Fig. 41.

No. 107.—*Third Movements*—Forward. At this command, the couples all advance sidewise in the same direction, the twos within the circle, or nearest the center of the room. They move forward in the direction of the right arm of the ones, elevating the advanced arms and lowering the arms in the rear, thus holding the wand inclining up at an angle of 45 degrees. The motions are made by simultaneously sliding forward the right foot of the ones and the left foot of the twos, and then instantly lifting the feet in the rear and placing them immediately behind the advanced feet. This movement is repeated until eight slides are executed with the advanced feet, when the couples turn so as to bring the twos on the outside of the circle, or nearest the outside of the room, lowering the arms that were up and elevating the ones thus brought to the front, and continue in the same direction, executing eight of these slides with the feet thus brought to the front, when the commencing position is instantly resumed. The students thus continue, *executing the movements without touching their heels*, until otherwise commanded. Music for this class on pp. 161 and 206.

Fourth Position.

No. 108.—At the command, *Fourth*—Position, the students will take the position of Fig. 42, in which they face in the same

direction, and hold the wand at arm's length immediately over the head, the *right* hand being behind the *left*, and the thumbs to the rear.

No. 109.—*First Movements*—RIGHT. In executing this class of movements, the students simultaneously *mark time* (No. 238, p. 231), and make the motions of the Arm and Hand Exercise of Fig. 42.

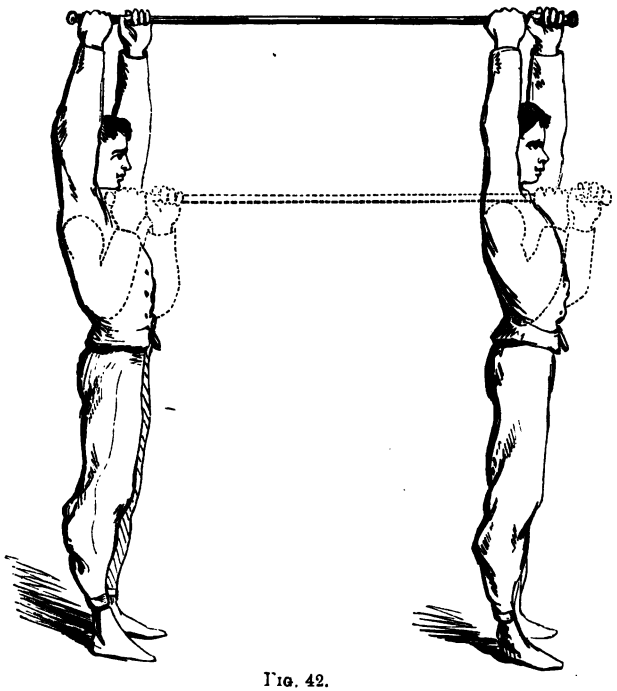

FIG. 42.

The wand is brought down upon the shoulders, first upon the right, as represented by the dotted part of the Fig., and up into the commencing position. Employ the *Fourth Variety*, p. 263. *The wand is brought down upon the shoulders every time the left foot is planted.*

No. 110.—*Second Movements.* This class of movements only differs from that of No. 108 in combining the *March* (No. 239, p. 232) with the Arm and Hand Exercise.

FOURTH SERIES.

First Position.

No. 111.—The instructor commands: 1. *Combined Exercises;* 2. *Fourth Series;* 3. *First*—POSITION.

No. 112.—At the third command (the ones having previously recovered their wands, and the students having been drawn up in lines, *facing each other*, a wand's length apart), each right hand will extend a wand, and each left hand at the same time will receive the end of the wand thus extended, when the partners will instantly take the position of the solid part of Fig. 43, in which the arms are extended sidewise horizontally. In executing the movements of this position, the commands of execution apply *literally* only to the ones. At the command, RIGHT, for example, the twos will employ the *left* member; and, at the command, LEFT, the *right* member.

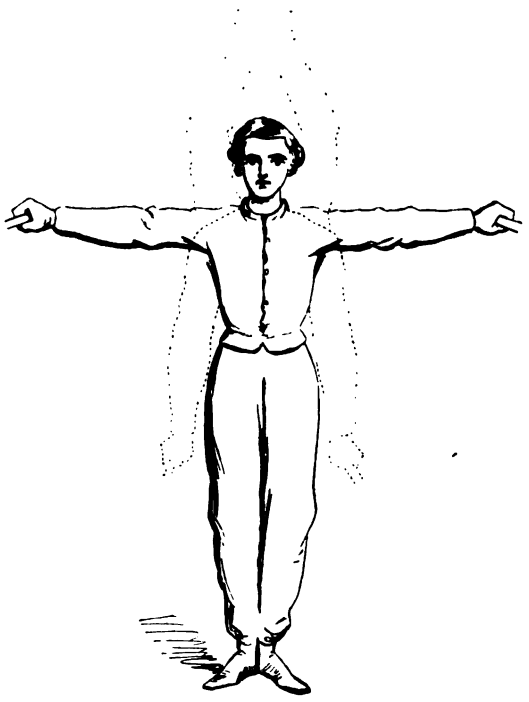

FIG. 43.

No. 113.—*First, Second, Third, and Fourth Movements.* The first class of movements from this position is executed directly down by the sides into the position of the lower dotted arms of Fig. 43, in accordance with the *Second Variety*, p. 262. The second class only differs from the first in being executed directly up into the posi-

tion of the upper dotted arms of Fig. 43. The first and second classes are combined to form the third class, both wands moving simultaneously, *first down*, in accordance with the *Sixth Variety*, p. 263. In the fourth class, the wands will be moved as prescribed in No. 102, p. 178.

Second Position.

No. 114.—*Second*—POSITION. This position is taken from the first position by simply lowering the wands into the position of the lower dotted arms of Fig. 43.

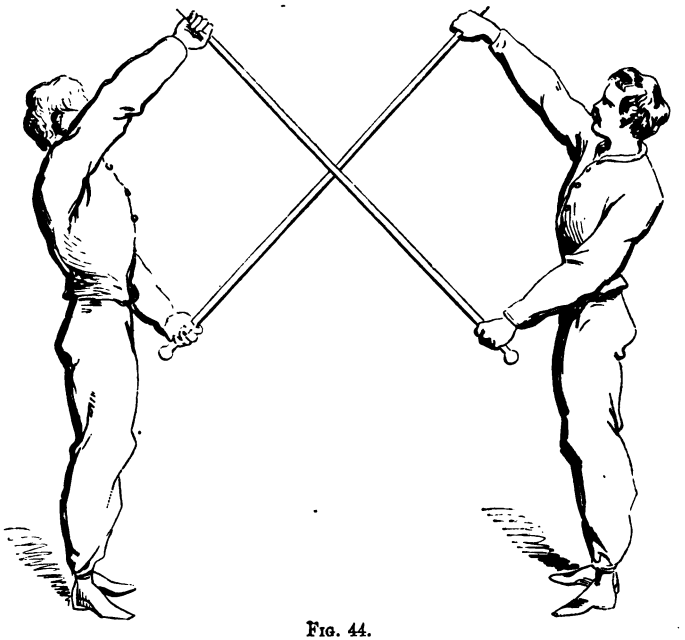

FIG. 44.

No. 115.—*First Movements*—RIGHT. At this command, the students will take the position of Fig. 44, and recover the commencing position four times; then, at the command, LEFT, four corresponding motions from the position will be made by elevating the left hands; then, at the command, ALTERNATE, four of these motions from the position will be made by alternation, the right hands being first elevated; and finally, at the command, RECIPROCATE, eight of

these motions will be made by reciprocation, the left hands passing up at the same time the right hands are descending, and *vice versâ*. In executing these movements, *the arms will be kept straight, and the wands will be brought together by all the students simultaneously.*

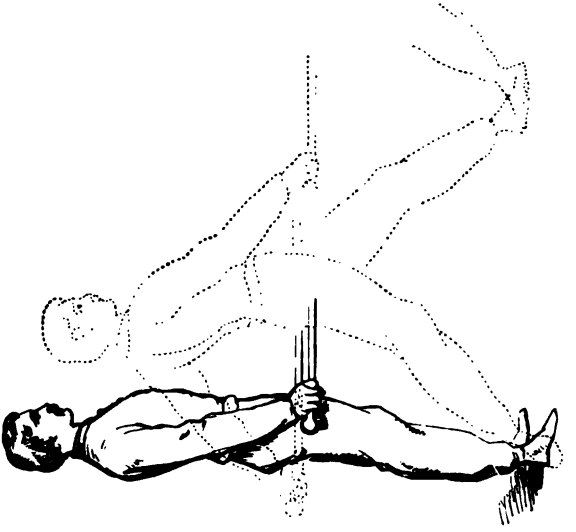

FIG. 45.

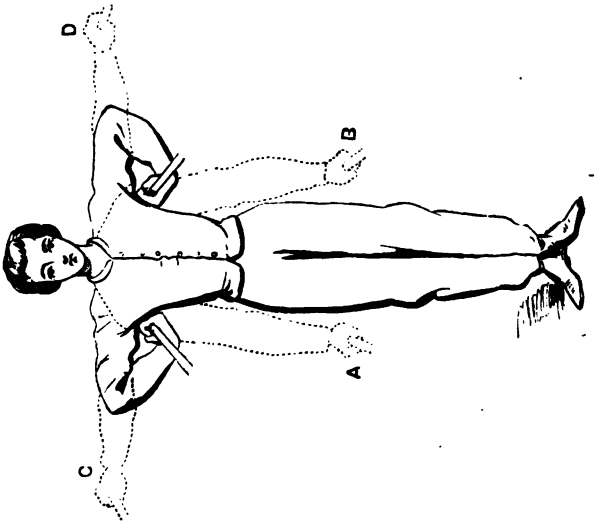

FIG. 46.

No. 116.—*Second Movements.* This class is a combination of front charges and arm movements, the first motions from the position being made front with the right arms and left legs, placing the left feet side by side, as represented by the dotted part of Fig. 45. Employ the *Fourth Variety*, p. 263.

Third Position.

No. 117.—At the command, *Third*—POSITION, the partners will face in the same direction, as seen in Fig. 42, and take the position under the shoulders illustrated in Fig. 46, the ones being in front of the twos.

No. 118.—*First, Second, Third, and Fourth Movements.* The *first* class of movements from this position will be executed directly down to the position of the dotted arms A and B, Fig. 46; the *second*, directly out to the position of the dotted arms C and D; the *third*, out and up to the position of the upper dotted arms of Fig. 43; and the *fourth*, directly front, the wands passing under the upper arms of the ones. For each class of movements, employ the *Third Variety*, p. 262.

No. 119.—*Fifth Movements.* This is a combination of the first four classes of movements of this position. At the command, RIGHT, the right arms make the first motion of the first class of movements, and recover the commencing position; the first, of the second; the first, of the third; and the first, of the fourth. At the command, LEFT, the left arms make the same number of corresponding motions; and finally, at the command, BOTH, the right and left arms execute these four motions from the position simultaneously, and immediately repeat their execution.

Fourth Position.

No. 120.—*Fourth*—POSITION. This only differs from the third position in being taken upon the shoulders, with the backs of the hands up and the thumbs to the rear, as represented in Fig. 47.

No. 121.—*First, Second, Third, Fourth, and Fifth Movements.* These five classes correspond respectively to those of the third position (Nos. 118 and 119), the *first* being made directly up into the position of the dotted arms A and B, Fig. 47; the *second*, directly

out to the position of the dotted arms C and D; the *third*, directly down, as shown by the dotted arm E; the *fourth*, directly front, the wands being drawn across the shoulders of the ones; and the *fifth*, by a combination of the first four classes, as explained in No. 119. In executing the movements of the first four classes, employ the *Third Variety*, p. 262.

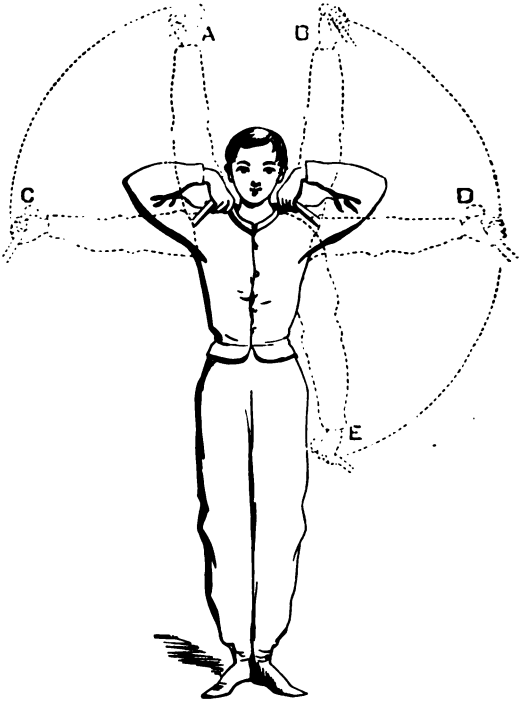

FIG. 47.

No. 122.—*Sixth Movements.* This class of movements is a combination of the first and third classes of this position, the motions being made with both wands simultaneously, first with the right arms into the position of the dotted arm A, and the left arms into that of E, employing the *Sixth Variety*, p. 263.

No. 123.—The eleven classes of movements last given (Nos. 118, 119, 121, and 122), will frequently be executed in connection with the March, as explained in No. 239, p. 232, *the wands being in the commencing position every time the right foot is planted.* During reviews and public exhibitions, the instructor will usually observe the direction given in No. 27, p. 143.

DUMB-BELL EXERCISES.[1]

I.

CHEST EXERCISE.

FIRST SERIES.

First Position.

No. 1.—Immediately after the formation of the class, as is prescribed on p. 125, the instructor commands: 1. *Attention*—CLASS; 2. *Chest Exercise;* 3. *First Series;* 4. *First*—POSITION.

No. 2.—At the first word of the first command, the students will fix their attention; at the second, they will take the *habitual* or *military* position of the DUMB-BELL EXERCISES, in which the bells, *without touching the thighs*, are held directly sidewise, with the backs of the hands to the rear, as in Fig. 1.

No. 3.—At the last command of No. 1, the students will take the position of Fig. 2, in which the balls near the thumbs are placed upon the breast, the bells inclining front and sidewise.

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[1] **Directions.**—The instructor will carefully read the explanations and directions in CALISTHENICS, from p. 118 to p. 136; the descriptions of the various modes of marking time in connection with Movements, from p. 143 to p. 149, inclusive; and the Introduction to Gymnastics, commencing on p. 251, and ending on p. 263, before attempting to teach the DUMB-BELL EXERCISES. He is reminded that all motions from, and to recover, the given positions, must be made *instantly*—marked pauses, of sufficient length to fill out the measure, occurring both at the greatest distance from, and upon the recovery of, the commencing position; that the breathing, *which should be quiet and deep*, in all cases is carried on through the nose, the mouth being shut; and that, to avoid alarming, discouraging, or permanently injuring the student, *all exercise should begin and end moderately*, especially during the first few days.

No. 4.—*First, Second, and Third Movements.* The *first* class of movements is executed directly to the sides and down, thus describing the arcs A B and A C, Fig. 2; the *second*, directly sidewise in line with the shoulders, as represented by the dotted arms D and E; the *third*, up and sidewise at an angle of 45 degrees, as represented by the dotted arms F and G. It will be seen that, in making all the motions of this position, the bells are turned completely over, and the balls near the thumbs pointed out and back, as represented by the dotted bells B, C, D, E, F, and G. For each of these classes, employ the *Third Variety*, p. 262. Music on p. 150.

Fig. 1.

Second Position.

No. 5.——At the command, *Second*——Position, the students will take the position of Fig. 3, in which the upper arms and the elbows are pressed firmly against the sides, the thumbs are turned out, the backs of the hands are to the front, and the bells are horizontal.

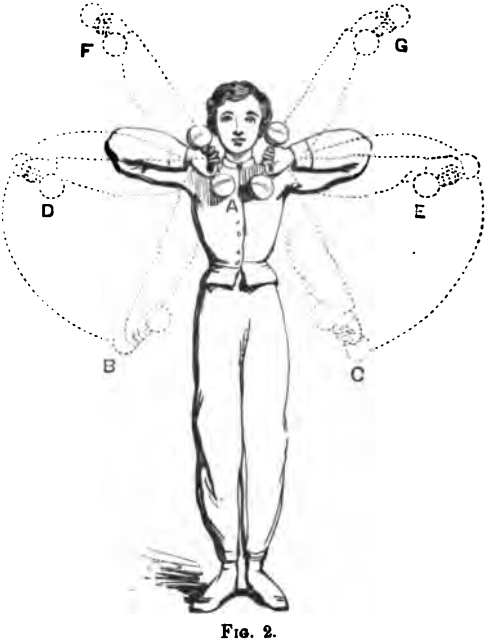

Fig. 2.

No. 6.——*First, Second, and Third Movements.* The motions of the *first* class of movements will be

made directly down into the position of Fig. 1; of the *second*, directly front, the full length of the arm, in line with the shoulders; of the *third*, directly up the full length of the arm. During all the stages of execution, the dumb-bells will be held perfectly horizontal. For these three classes, employ the *Third Variety*, p. 262. Music on p. 151.

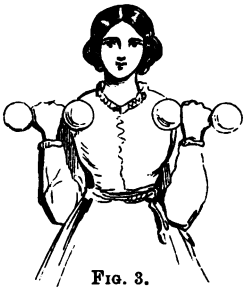

FIG. 3.

Third Position.

No. 7.—At the command, *Third*—POSITION, the student will take the position of Fig. 4, in which the forearms are placed against the waist, the backs of the hands are turned out, and the bells are vertical.

No. 8.—*First, Second, and Third Movements.* The motions of the *first* class are made to the front, inclining down at an angle of 45 degrees; of the *second*, directly front in line with the shoulders; of the *third*, front, inclining up at an angle of 45 degrees. These three directions are illustrated by the dotted arms B, C, D, Fig. 15, p. 138. Employ the *Third Variety*, p. 262. Music on p. 150.

FIG. 4.

Fourth Position.

No. 9.—At the command, *Fourth*—POSITION, the students, taking the *ball grasp*, will instantly carry the bells to the rear, placing the backs of the fists back of, and upon, the hips, as in Fig. 5. The lower balls, however, must be kept as far apart as the upper, the bells being vertical and parallel.

FIG. 5.

No. 10.—*First, Second, and Third Movements.* The motions of these three classes are made in the directions given in No. 14, p. 139, *the palms being kept to the rear, or out.* Employ the *Second Variety*, p. 262. Music on p. 151.

No. 11.—The instructor will frequently permit the students to rest, as explained on p. 149. At the command, *In place*—REST, unless otherwise directed, the bells will always be held as in Fig. 6. This is also the usual position of the bells while executing the March (No. 239, p. 232), though the preferable position is that of Fig. 7, in which the backs of the hands are within and the thumbs to the rear. This last position is a valuable exercise in itself, tending to project the chest, throw back the shoulders, and strengthen the spine.

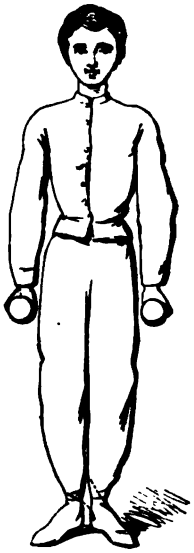

FIG. 6.

SECOND SERIES.

First Position.

No. 12.—The instructor will command: 1. *Chest Exercise;* 2. *Second Series;* 3. *First*—POSITION.

No. 13.—At the last command, the student will take the first position of the First Series, No. 3.

No. 14.—*First Movements.* This is a combination of the three classes of movements of No. 4. At the command, RIGHT, the right arm makes the first motion of the *first* class of movements, and recovers the commencing position; the first, of the *second;* the first, of the *third;* and again, the first of the *second.* At the command, LEFT, the left arm makes the same number of corresponding motions; and finally, at the command, BOTH, both arms execute these four motions from the position simultaneously, and immediately repeat their execution.

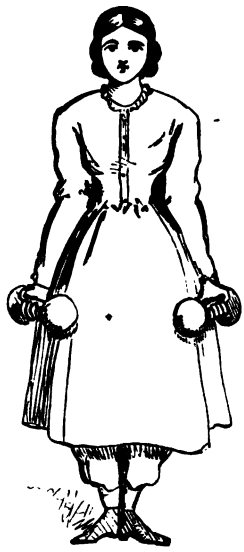

FIG. 7.

No. 15.—*Second Movements.* This is a combination of the first and third classes of movements of No. 4. The first double motion is made into the position of the dotted arms B and G, Fig. 2. Employ the *Sixth Variety*, p. 263.

Second and Third Positions.

No. 16.——The *second position* is the same as that of No. 5; the *third*, as that of No. 7. The two classes of movements from each of these positions correspond respectively to those of Nos. 14 and 15.

FIG. 8.

Fourth Position.

No. 17.——At the command, *Fourth*——POSITION, the student will take the position of Fig. 8, in which the bell in the left hand is placed horizontally upon the breast. The movements of this position will be found especially valuable for exercise with iron dumb-bells.

No. 18.——*First Movements*——RIGHT. At this command, the right arm will make the *first* motion to the rear, into the position of the lower dotted arm of Fig. 8, and recover the commencing position; the *second*, directly to the right, into the position of the middle dotted arm; the *third*, into the position of the upper dotted arm; and the *fourth*, the same as the *second*. These four motions will be made twice with the right hand, when, at the command, LEFT, the position will instantly be taken with the right hand upon the breast, and eight corresponding motions from the position will be

FOURTH SERIES.

First Position.

No. 111.—The instructor commands: 1. *Combined Exercises;* 2. *Fourth Series;* 3. *First*—POSITION.

No. 112.—At the third command (the ones having previously recovered their wands, and the students having been drawn up in lines, *facing each other*, a wand's length apart), each right hand will extend a wand, and each left hand at the same time will receive the end of the wand thus extended, when the partners will instantly take the position of the solid part of Fig. 43, in which the arms are extended sidewise horizontally. In executing the movements of this position, the commands of execution apply *literally* only to the ones. At the command, RIGHT, for example, the twos will employ the *left* member; and, at the command, LEFT, the *right* member.

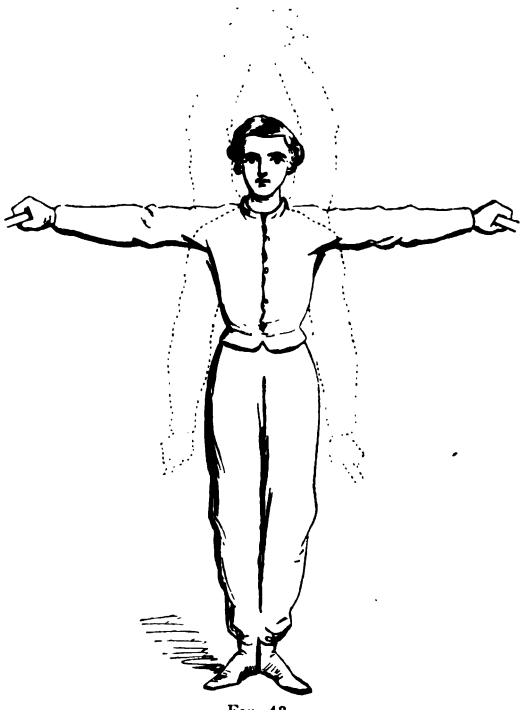

FIG. 43.

No. 113.—*First, Second, Third, and Fourth Movements.* The first class of movements from this position is executed directly down by the sides into the position of the lower dotted arms of Fig. 43, in accordance with the *Second Variety*, p. 262. The second class only differs from the first in being executed directly up into the posi-

tion of the upper dotted arms of Fig. 43. The first and second classes are combined to form the third class, both wands moving simultaneously, *first down*, in accordance with the *Sixth Variety*, p. 263. In the fourth class, the wands will be moved as prescribed in No. 102, p. 178.

Second Position.

No. 114.—*Second*—POSITION. This position is taken from the first position by simply lowering the wands into the position of the lower dotted arms of Fig. 43.

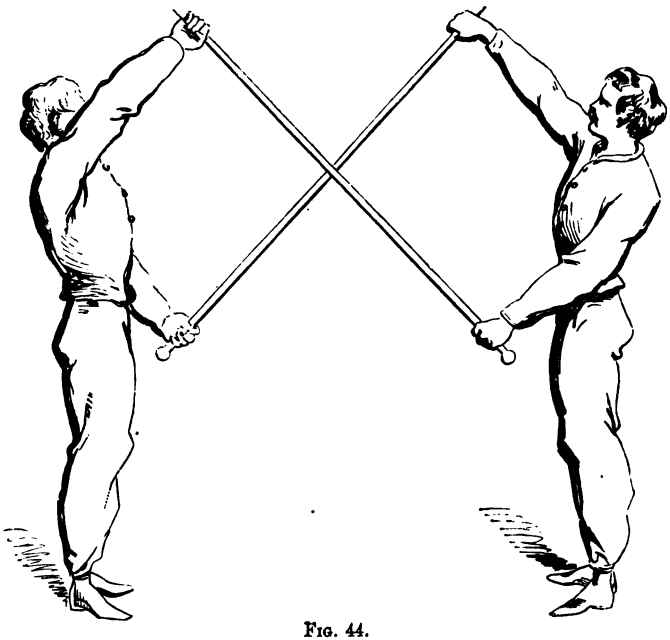

FIG. 44.

No. 115.—*First Movements*—RIGHT. At this command, the students will take the position of Fig. 44, and recover the commencing position four times; then, at the command, LEFT, four corresponding motions from the position will be made by elevating the left hands; then, at the command, ALTERNATE, four of these motions from the position will be made by alternation, the right hands being first elevated; and finally, at the command, RECIPROCATE, eight of

these motions will be made by reciprocation, the left hands passing up at the same time the right hands are descending, and *vice versâ*. In executing these movements, *the arms will be kept straight, and the wands will be brought together by all the students simultaneously.*

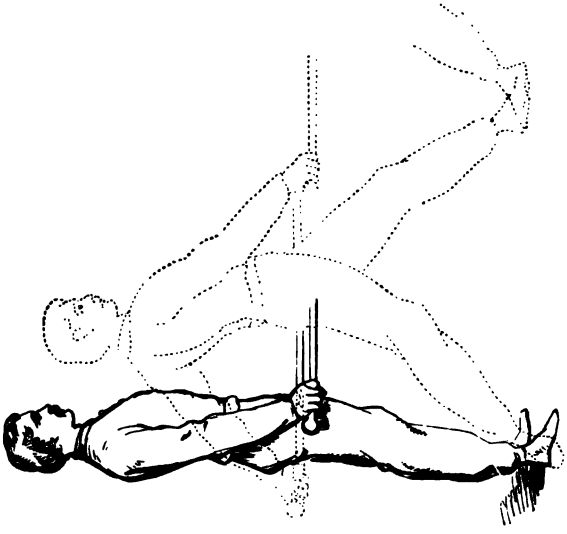

Fig. 45.

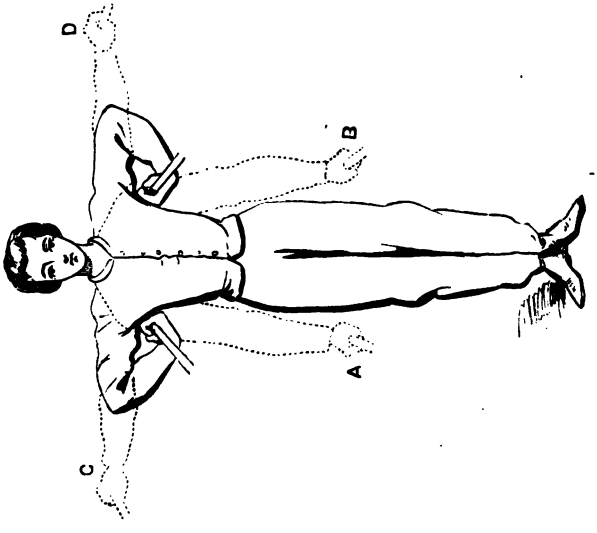

Fig. 46.

No. 116.—*Second Movements.* This class is a combination of front charges and arm movements, the first motions from the position being made front with the right arms and left legs, placing the left feet side by side, as represented by the dotted part of Fig. 45. Employ the *Fourth Variety*, p. 263.

Third Position.

No. 117.—At the command, *Third*—POSITION, the partners will face in the same direction, as seen in Fig. 42, and take the position under the shoulders illustrated in Fig. 46, the ones being in front of the twos.

No. 118.—*First, Second, Third, and Fourth Movements.* The *first* class of movements from this position will be executed directly down to the position of the dotted arms A and B, Fig. 46; the *second*, directly out to the position of the dotted arms C and D; the *third*, out and up to the position of the upper dotted arms of Fig. 43; and the *fourth*, directly front, the wands passing under the upper arms of the ones. For each class of movements, employ the *Third Variety*, p. 262.

No. 119.—*Fifth Movements.* This is a combination of the first four classes of movements of this position. At the command, RIGHT, the right arms make the first motion of the first class of movements, and recover the commencing position; the first, of the second; the first, of the third; and the first, of the fourth. At the command, LEFT, the left arms make the same number of corresponding motions; and finally, at the command, BOTH, the right and left arms execute these four motions from the position simultaneously, and immediately repeat their execution.

Fourth Position.

No. 120.—*Fourth*—POSITION. This only differs from the third position in being taken upon the shoulders, with the backs of the hands up and the thumbs to the rear, as represented in Fig. 47.

No. 121.—*First, Second, Third, Fourth, and Fifth Movements.* These five classes correspond respectively to those of the third position (Nos. 118 and 119), the *first* being made directly up into the position of the dotted arms A and B, Fig. 47; the *second*, directly

as high as the shoulders, as represented by the dotted arms B and D, thus describing the arcs A B and C D; the *second*, by describing the entire arcs A B E and C D F. For each, employ the *Third Variety*, p. 262.

No. 35.—*Third Movements.* This class of movements is sometimes called the *Shoulder Trial.* The motions are made with both bells simultaneously; *first*, by raising the bells into the position of B and D, Fig. 13; *second*, by extending the arms to the front and striking the front balls together with sufficient force to mark the time, thus taking the position of the solid arms of Fig. 16; *third*, by recovering the position at B and D; and *fourth*, by raising the bells, without stopping at the points E and F, and striking the four balls together over the head with sufficient force to mark the time. The *fifth*, *sixth*, *seventh*, and *eighth* double motions are made by describing the first four motions inversely, thus bringing the bells back to the commencing position at A and C. These eight motions will be made four times.

No. 36.—*Fourth, Fifth, and Sixth Movements.* These three classes of movements correspond respectively to the *first*, *second*, and *third*: the *fourth* being made directly to the front, thus describing the arc A B, Fig. 14; the *fifth* describing the entire arc A B D, without pausing at B; and the *sixth*, by making the motions with both bells simultaneously, as follows: *first*, both bells are carried up to the point B, being brought together with sufficient force to mark the time; *second*, they are forced out and back as far as possible, in line with the shoulders, as at C; *third*, they are carried front to the point B; and *fourth*, they are elevated to the point D, when these four motions are described inversely, the bells thus recovering the commencing position at A. The bells will thus pass up to the point D and recover the commencing position four times, being struck together only on each arrival at B.

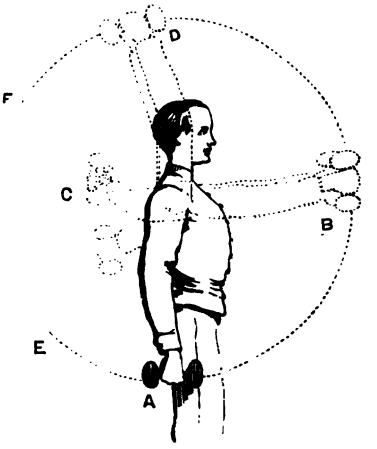

Fig. 14.

Second Position.

No. 37.—At the command, *Second*—POSITION, the student will take the position of Fig. 15, in which the bells are held together in a vertical position at arm's-length in front of the breast, the upper balls being in line with the chin.

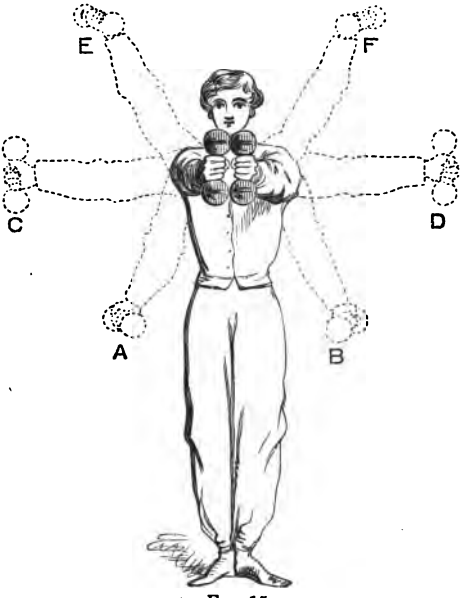

FIG. 15.

No. 38.——*First, Second, Third, Fourth, and Fifth Movements.* The motions of the *first* class are made into the position of the dotted arms A and B, Fig. 15; of the *second*, into that of C and D; of the *third*, into that of E and F. Employ the *Third Variety*, p. 262, for each class. The *fourth* and *fifth* classes correspond respectively to those of Nos. 14 and 15. On each recovery of the commencing position, the bells will be brought together with sufficient force to mark the time.

FIG. 16.

Third Position.

No. 39.—At the command, *Third*—POSITION, the student will

take the position of Fig. 16, in which the arms are extended directly front, their full length; the bells are held horizontally, with the balls near the thumbs together; and the backs of the hands are up.

No. 40.—*First Movements.* The motions of this class are made directly back into the position of the dotted part of Fig. 16, the bells being turned completely over on each motion. At the command, RIGHT, the right arm will make this motion to the rear four times; then, at the command, LEFT, the left arm will make four corresponding motions to the rear; and finally, at the command, BOTH, eight of these motions to the rear will be made with both arms simultaneously, *the same balls being struck together in the rear as in front, to mark the time.*

Fourth Position.

No. 41.——At the command, *Fourth*——POSITION, the position will be taken at the left side, as illustrated in Fig. 17, the balls near the thumbs being together, and the backs of the hands out.

No. 42.—*First Movements*—RIGHT. At this command, the student will describe the dotted arc of Fig. 17, turning the bell completely over, and striking the balls together both in the front and in the rear, and recover the commencing position eight times. On the eighth motion to the front, however, at the command, LEFT, the position will instantly be taken on the right side, and the left arm will make eight corresponding motions from the position.

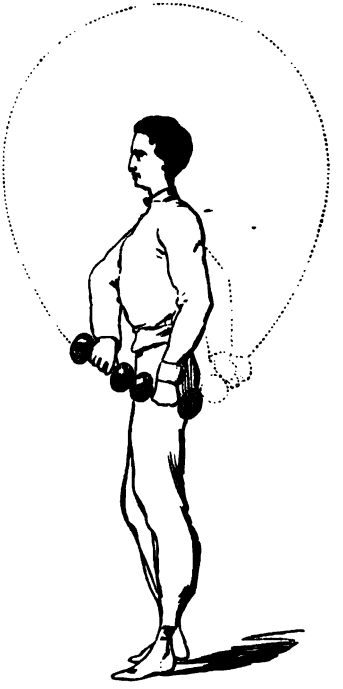

FIG. 17.

SECOND SERIES.

First Position.

No. 43.—The instructor will command: 1. *Arm and Hand Exercise;* 2. *Second Series;* 3. *First*—POSITION.

No. 44.—At the third command, the student will take the position of Fig. 18, with the arms by the sides, as represented by the dotted arms A and A. This is also the position of Fig. 6; see No. 11.

No. 45.—*First Movements.* The *first* motions of this class are made by turning the front balls within and back, thus reversing the position of the balls, carrying the thumbs to the rear, and turning the palms out; the *second*, by turning the front balls out to the sides, and thus taking the position of Fig. 1. At the command, IN, the first motion is made and the commencing position regained four times with both bells simultaneously; then, at the command, OUT, four outward or second motions are made from the position with both bells simultaneously; then, at the command, ALTERNATE, these motions are made by alternation until the commencing position is regained the fourth time; when, at the command, BOTH, eight of the first and second motions are combined, the bells pausing in the commencing position only on the eighth combined motion.

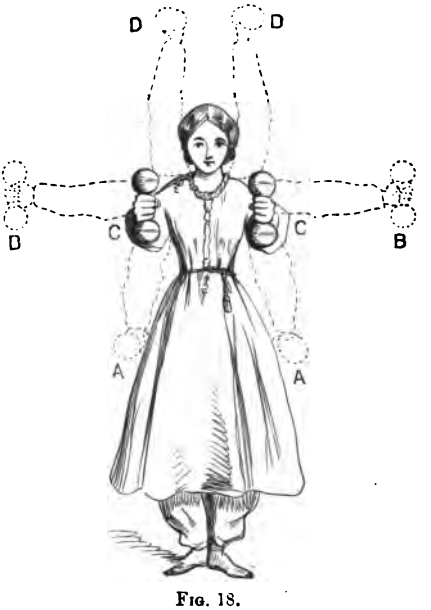

FIG. 18.

Second Position.

No. 46.—At the command, *Second*—POSITION, the student will take the position by elevating the arms into the position of the

dotted arms B and B, in which the bells are vertical and the palms to the front.

No. 47.—The number and order of the motions of this class of movements are the same as in No. 45. The *first* motions, at the command, FRONT, are made by turning the upper balls to the front, and down into the position of the balls B and B; the *second*, at the command, REAR, by turning the upper balls to the rear, thus placing the bells in a horizontal position with the palms up.

No. 48.—*Second and Third Movements* (*Wrists*). In the second class of movements, the motions are made sidewise by the action of the wrists, the upper balls being pointed to the right and the left as far as possible, without changing the position of the arms, as represented by the wrists of the arms A and B, Fig. 19; in the *second*, the bells are turned into a horizontal position with the backs of the hands up, without changing the position of the arms, and the motions are made directly down and up as far as possible by the action of the wrists, as shown by the right arm of Fig. 46. For each of these two classes, employ the *Third Variety*, p. 262. It must be remembered that the commencing position is only regained with each bell at a command of execution, or on each change in the order of making the motions.

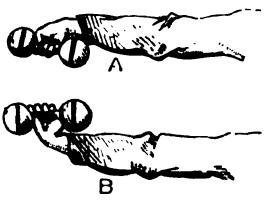

FIG 19.

Third Position.

No. 49.—At the command, *Third*—POSITION, the student will take the position of the solid arms C and C, Fig. 18, in which the bells, held vertically, are extended directly to the front, at arm's-length, in line with the shoulders.

No. 50.—*First, Second, and Third Movements.* These three classes of movements correspond respectively to those of Nos. 47 and 48, the necessary changes in the words of command being made in accordance with the change of the position.

Fourth Position.

No. 51.—At the command, *Fourth*—POSITION, the arms will be

extended vertically, with the thumbs to the rear, thus taking the position of the dotted arms D and D, Fig. 18.

No. 52.—*First Movements.* The *first* motions of this class are made by turning the front balls out and back, thus reversing the position of the balls, carrying the thumbs to the front, and turning the backs of the hands within; the *second*, by turning the backs of the hands to the front and the thumbs out. The number and the kind of motions are the same as in No. 45.

THIRD SERIES.

First Position.

No. 53.—The instructor will command: 1. *Arm and Hand Exercise;* 2. *Third Series;* 3. *First*—POSITION.

No. 54.—At the third command, the student will take the position of Fig. 20, in which the forearms, held about four inches apart, cross each other, the right above the left, with the palms up.

FIG. 20.

No. 55.—*First Movements.* The motions of this class, *which are all made in front of the body with the backs of the hands down*, are reciprocating, one bell ascending at the same time that the other is descending. At the command, IN, first the right hands ascend and the left hands descend (thus being separated as far as possible in front of the body), when circles are described by the bells passing around each other, the descending bell passing *within* or nearer the body, and the elbows being bent in front of the waist, to permit the passage of the bells between them. The fourth time the bell in the right hand descends to the lowest point, the command, OUT, will be given, when the direction of the circles will be reversed, the descending bell passing *without* or further from the body. The fourth time the bell in the right hand reaches the lowest point, descending *without*, the command, ALTERNATE, will be given, when these motions will be made by alternation (the right hand first ascending without and descending within, and then ascending within and descending without),

until each bell has ascended and descended eight times, when the commencing position for the first time will be resumed.

Second Position.

No. 56.—*Second*—Position. This only differs from the first position, No. 54, in holding the bells with the backs of the hands up.

No. 57.—*First Movements.* This class of movements only differs from that of No. 55 in making the motions with the backs of the hands up.

Third and Fourth Positions.

No. 58.—At the command, *Third*—Position, the student will take the position of Fig. 21, in which the bell in the right hand is about four inches from the left forearm, and the bell in the left hand about four inches from the breast, the thumbs being up and the backs of the hands to the front.—*Fourth*—Position. This only differs from the third position in holding the thumbs down and the palms to the front.

Fig. 21.

No. 59.—*First Movements.* The first and only class of movements of the *third* position is described in the dotted circles of Fig. 21, the number and order of the motions being the same as in No. 55. The first class of movements of the *fourth* position only differs from that of the *third* in being executed with the thumbs down and the palms to the front.

Fifth and Sixth Positions.

No. 60.—*Fifth*—Position. This is the position of Fig. 1.—*Sixth*—Position. This only differs from the fifth position in holding the backs of the hands to the front and the thumbs in.

No. 61.—*First Movements.* The first and only class of movements of the fifth position is described in large side-circles like that of Fig. 57, p. 185. *The side circles will be made in the direction of the palms.* At the command, Right, from the position of Fig. 1 the right arm will describe eight full circles; at the command, Left, eight corresponding circles will be made with the left arm; at the command, Alternate, eight of these circles will be made by alterna-

tion, the left arm commencing a circle at the instant the right arm has regained its commencing position, thus rendering the motions continuous; and finally, at the command, BOTH, eight double circles will be described with both arms simultaneously. The first class of movements of the *sixth* position only differs from that of the *fifth*, in describing the circles in a contrary direction.

V.

TRUNK AND WAIST EXERCISE.[1]

FIRST SERIES.

First Position.

No. 62.—The instructor will command: 1. *Trunk and Waist Exercise;* 2. *First Series;* 3. *First*—POSITION.

No. 63.—At the third command, the student will take the position of the dotted part of Fig. 22, which is the same as that of Fig. 7, the thumbs being turned back as far as possible.

No. 64.—*First Movements.* The motions of this class are made by bending the trunk, at the hips, sidewise, and simultaneously lifting the arm from the side on which the flexion does not occur, into a vertical position, first to the right, as represented by the solid part of Fig. 22. Employ the *First Variety*, p. 262. Music for this Series on p. 187.

Second Position.

No. 65.—At the command, *Second*—POSITION, the student will take the position of Fig. 6

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[1] **This Exercise**, taken for twenty minutes daily, is a sure preventive and cure for dyspepsia and torpid liver, with all their attendant evils. The movements of the Second Series, as illustrated by Figs. 26, 27, 28, and 29, if thoroughly employed, will also speedily relieve constipated bowels, enabling the student to dispense with *physic*, which is merely a poor substitute for exercise and temperance.

No. 66.—*First Movements.* The motions of this class are made from the position, first, by bending the trunk to the front, and simultaneously carrying the arms back and up into a vertical position, as represented by the solid part of Fig. 23; second, by bending the trunk to the rear, and simultaneously carrying the arms front and up into the position of the dotted part of Fig. 23. *These motions must not be made rapidly.* Employ the *First Variety*, p. 262

Fig. 22.

Third Position.

No. 67.—At the command, *Third*—Position, the student will take the position of Fig. 24, in which the bells, held by the *ball grasp*, the backs of the hands being up, are extended directly sidewise in line with the shoulders.

No. 68.—*First Movements.* The class of movements of this position will be made directly sidewise, without bending the knees; first to the right, as represented by the dotted part of Fig. 24. The bell will be struck upon the floor with sufficient force to mark the time. Employ the *First Variety*, p. 262.

Fig. 23

Fourth Position.

No. 69.—*Fourth*—Position. This only differs from the position of No. 67 in being taken directly to the front, as in Fig. 25.

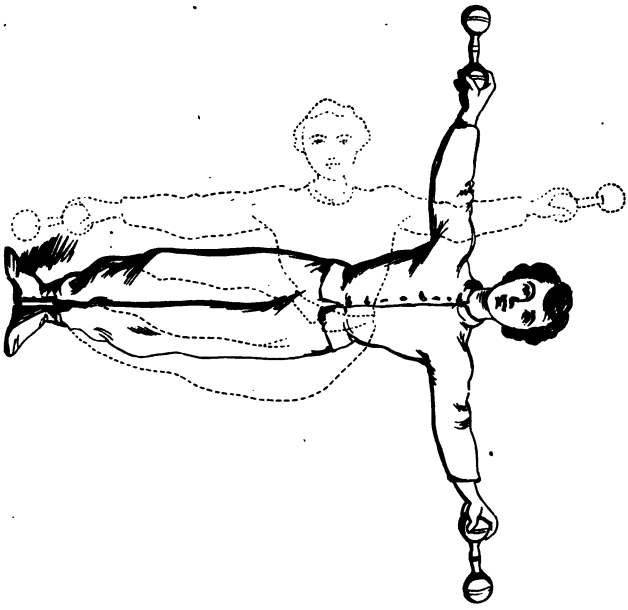


Fig. 24.

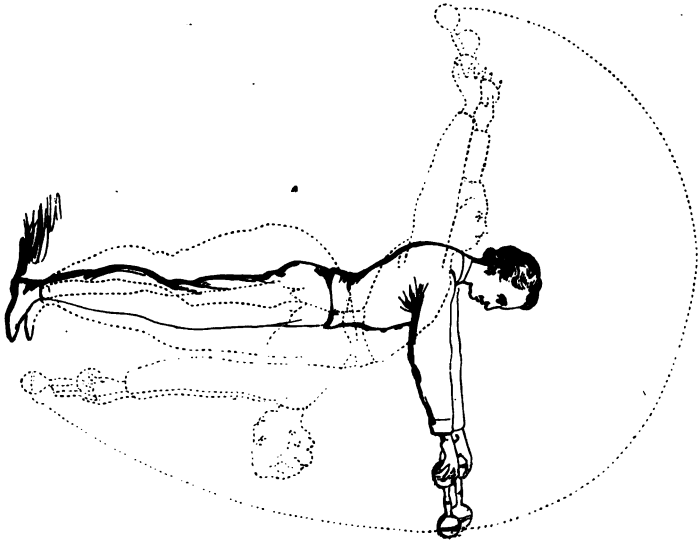


Fig. 25.

No. 70.—*First Movements.* This only differs from that of No. 68, in being described to the front and the rear, as represented by the dotted parts of Fig. 25.

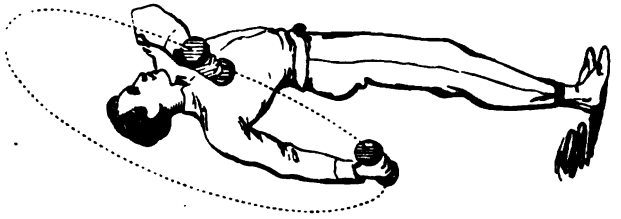


Fig. 26.

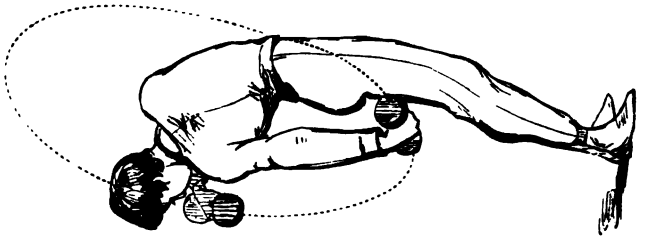


Fig. 27.

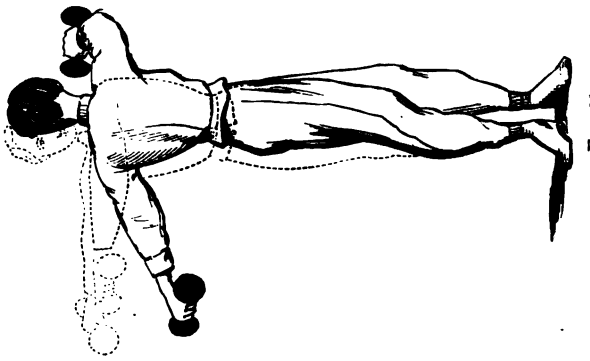


Fig. 28.

SECOND SERIES.

First Position.

No. 71.—The instructor will command: 1. *Trunk and Waist Exercise;* 2. *Second Series;* 3. *First*—Position.

No. 72.—At the third command, the student will take the position of Fig. 26, in which the bells are held with the balls near the

thumbs toward each other, and the trunk and head incline toward the right and to the rear.

No. 73.—*First Movements.* The student will describe the dotted circle of Fig. 26, from the commencing position, with both bells simultaneously, thus taking the position of Fig. 27 four times. The fourth time the position of Fig. 27 is taken, instead of recovering the commencing position, the student will take a position corresponding to that, at the left, when the same number of corresponding circles will be described by bending the trunk around and back of the right hip; and finally, sixteen circles will be described from the position of Fig. 27 to a corresponding position taken over the right hip, without pausing in the position of Fig. 26. Music for this Series on p. 188.

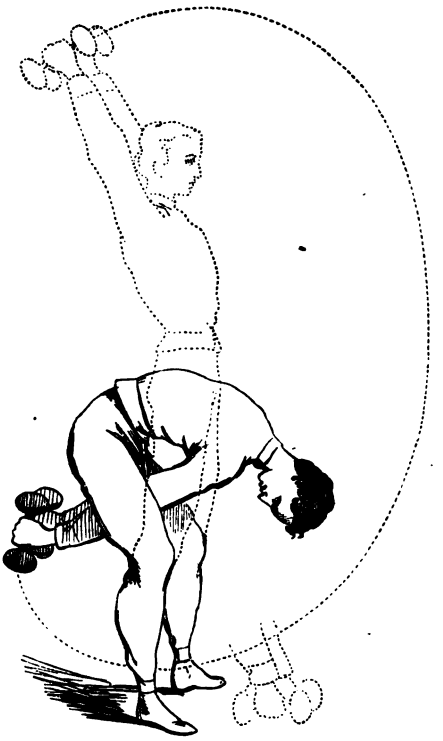


FIG. 29.

Second Position.

No. 74.—At the command, *Second*—POSITION, the student will take the position of the *dotted* part of Fig. 28, in which the student faces the instructor, with the bells extended horizontally to the right, and the palms down.

No. 75.—*First Movements.* The number and order of the motions of this class are the same as in that of No. 73; but, in executing the movements, the bells are swung round horizontally, and *the trunk, held vertical, is stretched over the hip as far as possible,* as though one with his feet immovable were trying to turn his back completely to the front, as represented by the solid part of Fig. 28.

Third Position.

No. 76.—At the command, *Third*—POSITION, the student will take the position of the *dotted* part of Fig. 29, in which the heels are about twice the length of the foot apart.

No. 77.—*First Movements.* The *first* motions of this class are made by placing the bells upon the floor in front of the student four times, *without bending the knees*, as represented by the lower dotted arms and bells of Fig. 29; the *second*, by bringing the bells down and back as far as possible between the legs four times, as represented by the solid part of Fig. 29; then, at the command, ALTERNATE, eight of these motions from the commencing position are made by alternation.

VI.

KNEE EXERCISE.

FIRST SERIES.

First Position.

No. 78.—The instructor will command: 1. *Knee Exercise;* 2. *First Series;* 3. *First*—POSITION.

No. 79.—At the third command, the student will take the position of Fig. 30, in which the bells are in the same position as in Fig. 9, and the feet in the *first* position of No. 154, p. 199.

No. 80.—*First and Second Movements.* These two classes are the same respectively as those of Nos. 155 and 156, the bells being placed upon the floor on each downward motion, as seen in the dotted part of Fig. 30.

Second Position.

No. 81.—At the command, *Second*—POSITION, the student will take the position of Fig. 31, in which the arms are elevated vertically in line with the head, and the feet are in the *ninth* position of No. 154, p. 199. *There are no movements better adapted to*

teach the student to maintain his equilibrium under the most trying circumstances, than those of this position.

No. 82.—*First Movements.* This class is the same as that of No. 157, p. 200, the bells being lowered sidewise, without bending the arms, and placed upon the floor on each downward motion, as seen in the dotted part of Fig. 31. On each upward motion the bells are struck together over the head, only pausing in the commencing position on the sixteenth upward motion.

No. 83.——*Second Movements.* In executing this class of movements, the student stands on one leg only at a time, the other being bent behind as shown in Fig. 80, p. 203. At the command, SINK, the student, standing on his right leg, with his left leg bent and his arms in the position of Fig. 31, will slowly lower his body and his right arm until the left knee and the bell in the right hand simultaneously touch the floor, when gradually, and without springing, he rises to the commencing position. This downward motion will be made eight times, when, at the command, CHANGE, eight corresponding downward motions will be made by standing on the left leg, and lowering the right knee and the left arm.

FIG. 30.

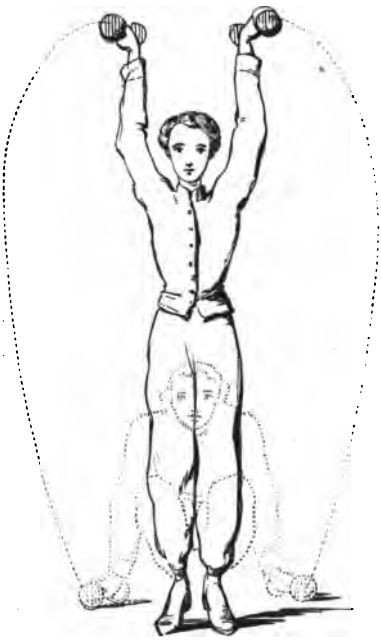


FIG. 31.

SECOND SERIES.

First Position.

No. 84.—The instructor will command: 1. *Knee Exercise;* 2. *Second Series;* 3. *First*—POSITION.

No. 85.—*First*—POSITION. This is the position of Fig. 6.

No. 86.—*First Movements*—RIGHT. At this command, the student will first stamp with the left foot, and then immediately step to the right, *bearing to the front at an angle of* 45 *degrees*, with a stamp of the right foot, placing about four times the length of the

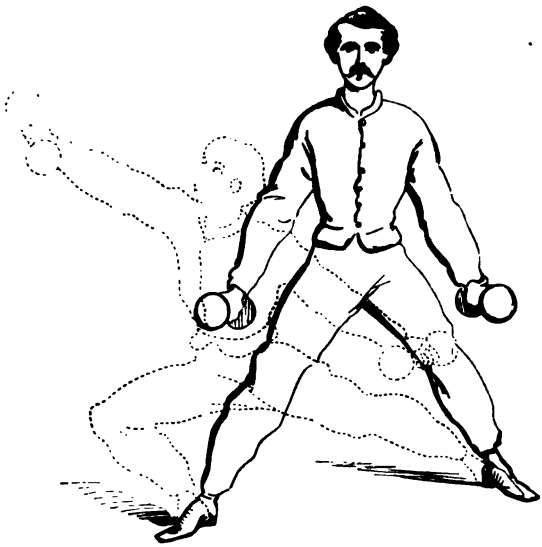


FIG. 32.

foot between the heels, thus taking the position of Fig. 32. The movements are continued by making the motion of the dotted part of Fig. 32 from this position seven times, when the commencing position is instantly recovered by placing the right foot beside the left, in the original or *military* position; then, at the command, LEFT, the student first stamps with the right foot, and then stamps with the left foot into a position to the left inclining front, corresponding to that of the solid part of Fig. 32, and makes seven outward motions corresponding to the dotted part of Fig. 32, after which the original position is regained.

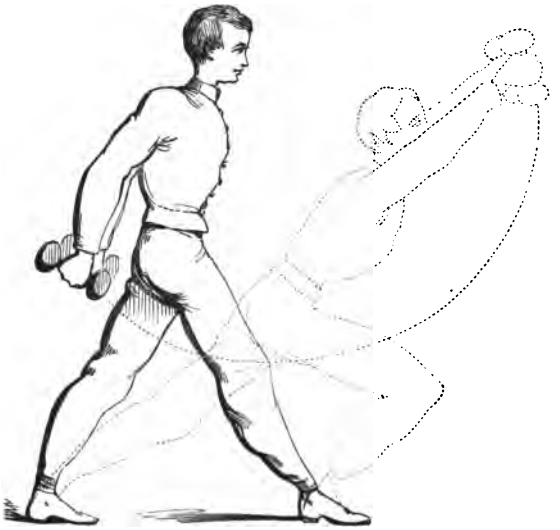


FIG. 33.

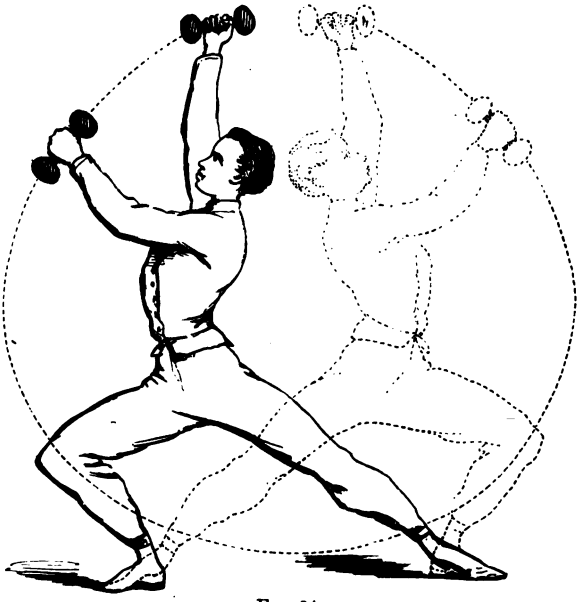


FIG. 34.

No. 87.—*Second Movements.* This class only differs from that of No. 86, in being executed directly to the front, *left leg first*, as represented by Fig. 33, both bells being carried to the front simultaneously when making the motions of the dotted part of Fig. 33.

No. 88.—*Third Movements*—RIGHT. At this command, the student will first stamp with the left foot, and then immediately charge to the right into the position of the solid part of Fig. 34, when he will proceed to make the entire front motions from side to side from the solid to the dotted part of the figure, by carrying the bells down nearly to the floor, and throwing the full weight of the body upon the advanced knee, thus describing as large an arc as possible with the bells. The seventh time the student thus throws himself into the position of the dotted part of Fig. 34, he will instantly recover the commencing position by placing the right foot beside the left, in the original or *military* position; when, at the command, LEFT, he will first stamp with the right foot and then charge into the position to the left, from whence he will make the same number of corresponding motions.

THIRD SERIES.

First Position.

No. 89.—The instructor will command: 1. *Knee Exercise;* 2. *Third Series;* 3. *First*—POSITION.

No. 90.—*First*—POSITION. This only differs from the position of Fig. 24 in placing the heels apart, sidewise, about four times the length of the student's foot, as shown by the feet of Fig. 35.

No. 91.—*First Movements.* The motions of this class are made sidewise, first to the right, as represented by the solid part of Fig. 35. Employ the *First Variety*, p. 262.

Second Position.

No. 92.—*Second*—POSITION. This only differs from the position of the solid part of Fig. 33, in turning the foot in the rear sidewise, as in Fig. 36, and extending the right arm horizontally to the front, as in Fig. 25, and the left arm in like manner to the rear.

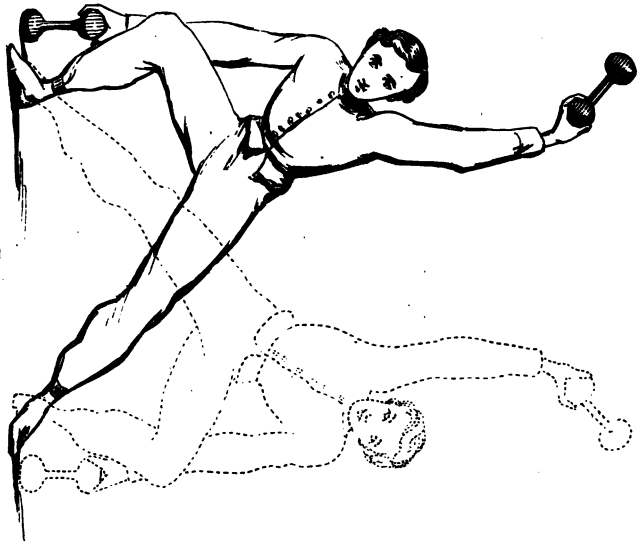


Fig. 35.

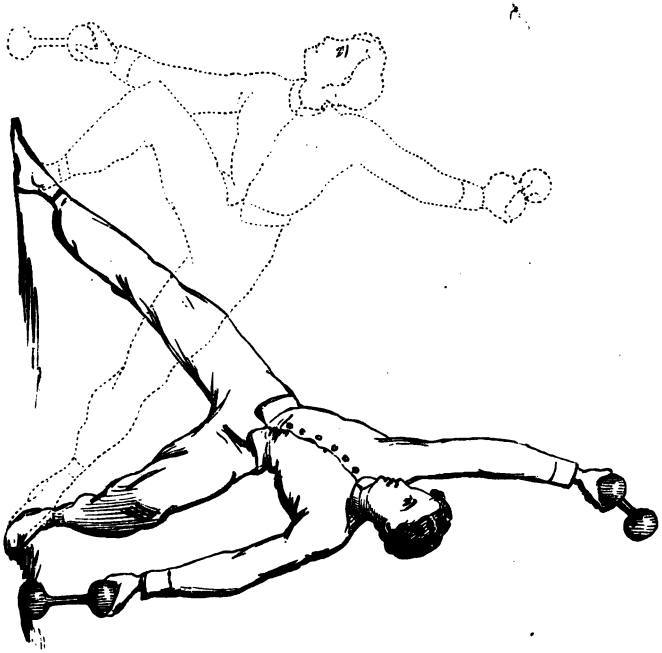


Fig. 36.

No. 93.—*First Movements.* The *first* motions of this class are made to the front, as represented by the dotted part of Fig. 36; the *second*, to the rear, as represented by the solid part of the figure. Employ the *First Variety*, p. 262.

No. 94.—*Second Movements.* The motions of this class only differ from those of No. 93 in being made with the left leg and arm to the front.

Third Position.

No. 95.—*Third*—POSITION. This only differs from the position of Fig. 6 in standing with the feet in the position of No. 90.

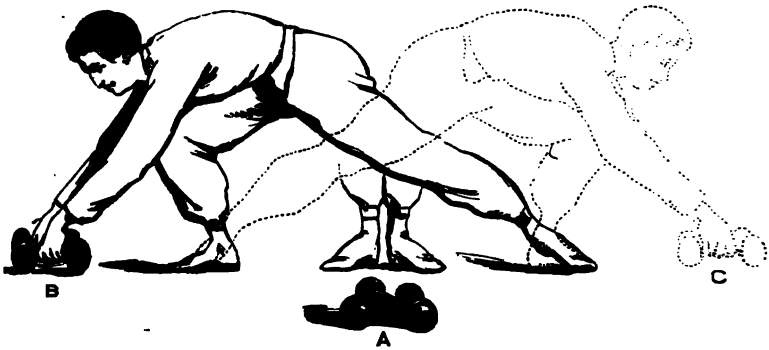


FIG. 37.

No. 96.—*First Movements.* The *first* motions of this class are made from the position to the right by placing the bells upon the floor as at B, Fig. 37, thus throwing the weight of the body principally upon the right knee, which passes between the upper arms, the left leg being kept straight and rigid; the *second*, to the left, as represented by the dotted part of Fig. 37, the bells being placed upon the floor as at C. Employ the *First Variety*, p. 262.

No. 97.—Before permitting the class to rest, as explained on p. 149, the instructor will frequently command, *Order*—BELLS. At this command, the student, with his feet in the *military* position, as shown in the middle of Fig. 37, will deposit the bells upon the floor in front as at A, *without bending the knees*, and instantly recover the commencing position. The exercise next in order will be preceded by the command, *Recover*—BELLS, when the student will recover the bells in like manner.

FIG. 38.

FIG. 39.

FOURTH SERIES.

First Position.

No. 98.—The instructor will command: 1. *Knee Exercise;* 2. *Fourth Series;* 3. *First*—POSITION.

No. 99.—*First*—POSITION. This is the position of the dotted part of Fig. 42, in which the weight of the body is thrown wholly on the points of the feet.

No. 100.—*First Movements*—RIGHT. At this command, four upward combined motions from the position will be made by simultaneously placing the bell in the right hand immediately under the shoulder, and extending the left knee front and up as high as possible, thus taking the position of Fig. 38; then, at the command, LEFT, four corresponding upward motions will be made with the left arm and right leg; and finally, at the command, RECIPROCATE, sixteen of these upward motions will be made by reciprocation, the student first taking the position of Fig. 38, and then elevating the left arm and the right leg into the position at the same time the right arm and left leg descend. In making the reciprocating motions,

the trunk will be thrown forward, and the elbows elevated as high as possible, as in Fig. 39. This class of movements is a most powerful and effective promoter of digestion.

Second Position.

No. 101.—At the command, *Second*—POSITION, the student will take the position of Fig. 40, in which the knees are extended to the sides, the thighs touch the calves of the legs, and the weight of the body is thrown entirely on the points of the feet, the bells being first in the position of No. 20.

FIG. 40.

No. 102.——MOVEMENTS.—First, the student will execute the *Second and Third Movements* of No. 21; then, changing the bells into the position of No. 22, he will execute the *First, Second, and Third Movements* of No. 23; and finally, carrying the bells into the position of No. 24, he will execute the *First and Second Movements* of No. 25.

VII.

LEG AND FOOT EXERCISE.

FIRST SERIES.

First Position.

No. 103.—The instructor will command: 1. *Leg and Foot Exercise;* 2. *First Series;* 3. *First*—POSITION.

No. 104.—At the third command, the student will take the position of the solid part of Fig. 41.

No. 105.—*First Movements* (*Sliding Toes*). This class of movements only differs from that of No. 226, p. 227, in accompanying the leg and foot motions with corresponding arm and hand motions, as illustrated by the dotted part of Fig. 41, the right leg and the right arm making the first simultaneous motions.

Second Position.

No. 106.—At the command, *Second*—Position, the student will take the position of the dotted part of Fig. 42, which only differs from that of Fig. 6, in sustaining the weight of the body on the points of the feet.

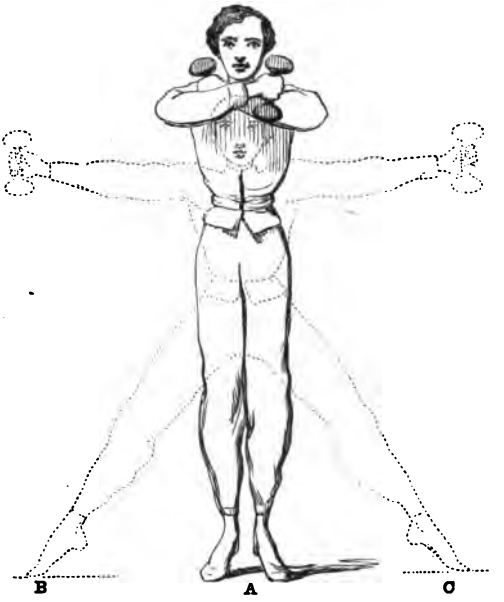


Fig. 41.

No. 107.—*First Movements*—Right. At this command, the student will simultaneously elevate the right arm sidewise, inclining up at an angle of 45 degrees, lift the left leg, touching the point of the foot only at c, Fig. 42, and recover the commencing position four times; then, at the command, Left, the left arm and right leg will make four corresponding motions from the position; then, at the command, Alternate, four of these motions will be made by alternation; and finally, at the command,

Fig. 42.

Both, the student will simultaneously elevate both arms to an angle of 45 degrees and spring into the air, alighting upon the points of the feet at B and C, thus taking the position of the solid part of Fig. 42, and recover the commencing position four times.

Third Position.

No. 108.—At the command, *Third*—Position, the student will take the position of the solid part of Fig. 45.

No. 109.—*First and Second Movements* (*Charges*). The *first* class of movements only differs from that of No. 230, p. 229, in accompanying the leg and foot motions with corresponding arm and hand motions, as seen in Fig. 43, the arms being extended sidewise at an angle of 45 degrees, the right arm up when charging to the right. When charging from the commencing position, *the front balls will be turned out and back, as illustrated in Fig.* 43.—The *second* class of movements only differs from the *first* in the direction of the charges, which is to the front, bearing to the right and the left at angles of 45 degrees. Music for charges on pp. 187, 188, 189, 190, 208, and 209.

Fig. 43.

No. 110.—*Third Movements.* All the motions of this class from the commencing position are made directly to the front, *the right arm and left leg first*, as represented by the dotted part of Fig. 44. Employ the *Fourth Variety*, p. 263.

No. 111.—*Fourth Movements.* This class is formed by combining facings and charges. The *first* motions are made by turning

on the left heel and charging to the right, advancing the right leg and the left arm, as represented by the dotted part of Fig. 45 ; the *second*, by turning on the right heel and charging to the left, advancing the left leg and the right arm in like manner. Employ the *Fourth Variety*, p. 263. To render the charges of this position

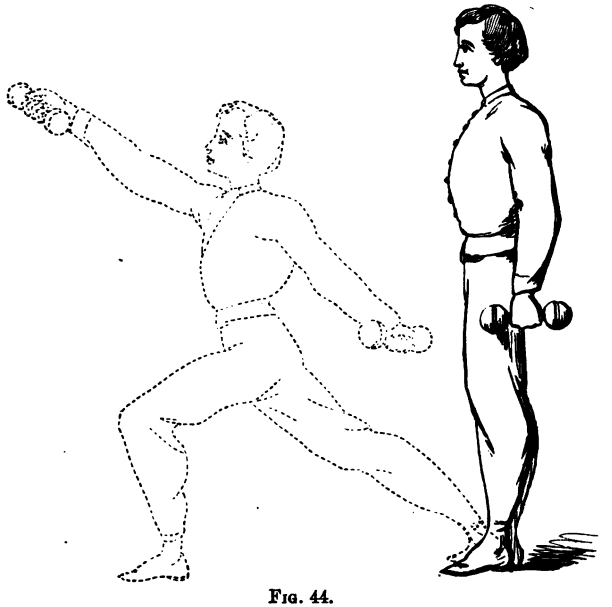


Fig. 44.

more animating, effective, and pleasing, the instructor will frequently form the class into two or more ranks, facing each other, at a sufficient distance to avoid collisions, as illustrated by the frontispiece entitled, A Gymnastic Charge.

SECOND SERIES.

First Position.

No. 112.—At the command, *First*—Position, the student will take the position of Fig. 46, in which the left foot sustains the weight of the body, and both knees are kept stiff, the right hand and the right foot being in the position of the dotted hand and foot.

No. 113.—*First Movements*—RIGHT. At this command, the right hand and the right foot will be forced down simultaneously into the position of the solid extended hand and foot of Fig. 46, and recover the commencing position eight times; then, at the command, LEFT, the position will instantly be taken to the left, and eight corresponding motions will be made with the left hand and foot. In connection with these motions, which take place by means of the wrist and ankle joints, there should be an energetic bending and stretching of the toes.

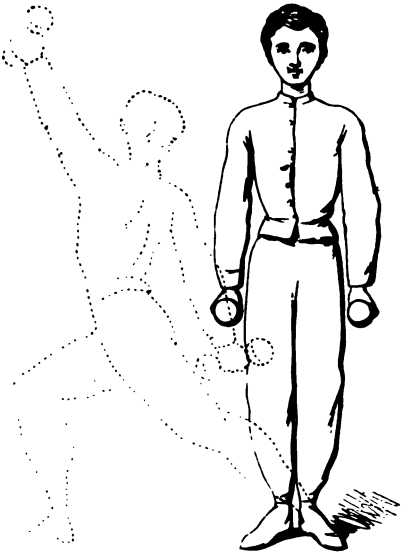


FIG. 45.

No. 114.—*Second Movements.* The motions of this class are made in front. The position is first taken by holding the bell in the right hand vertically and front at arm's-length, as represented by the right arm c, Fig. 18, and extending the left leg front, inclining toward the floor at an angle of 45 degrees. At the command, SINK, the right hand and the left foot will simultaneously make eight of these downward motions with the wrist and the ankle (the bell first passing down to the position of A, Fig. 19, and then

FIG. 46.

up to that of B); when, at the command, CHANGE, the left arm and the right leg, being extended front in like manner, will make eight of these downward motions.

Second Position.

No. 115.—At the command, *Second*—POSITION, the student will take the position of the solid part of Fig. 47.

No. 116.—*First Movements*—FRONT. At this command, from the points A and C, Fig. 47, the hand and the foot simultaneously describe the arcs A B and C D, and recover the commencing position four times; then, at the command, REAR, four of these combined motions are made from the position to the rear, the right arm passing behind the body and the right leg behind the left; and finally, at the command, ALTERNATE, eight of these motions from the commencing position are made by alternation, first to the front. In describing the motions, both to the front and to the rear, the bell at B is vertical, and the back of the hand is in front.

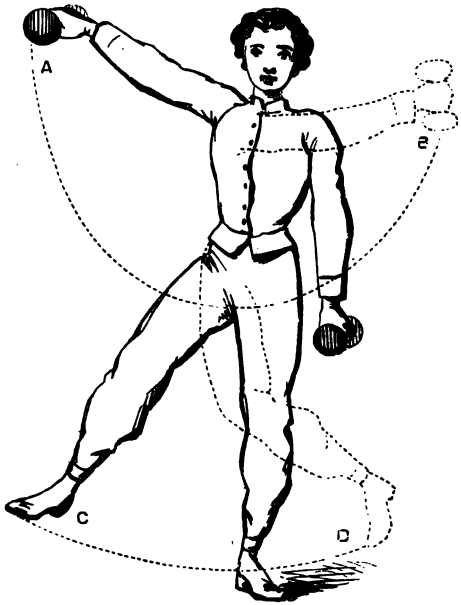


FIG. 47.

No. 117.—*Second Movements.* In describing this class, the position is taken to the left, and the motions, which correspond to those of No. 116, are made with the left arm and leg.

Third Position.

No. 118.—*Third*—POSITION. This is the position of the solid part of Fig. 44.

No. 119.—At the command, RIGHT, the right leg and both arms are thrown forward into the position of the solid part of Fig. 48, when they simultaneously pass to the rear, thus describing the motion of the dotted part of the figure. This motion is continued to the front and the rear, only recovering the commencing position the eighth time the right foot passes from the front, when, at the command, LEFT, the left leg and the arms will make the same number of corresponding motions. The instructor will encourage the students to make this pendulous motion as great as possible, requiring them, however, to carry their feet uniformly to the same height in front.

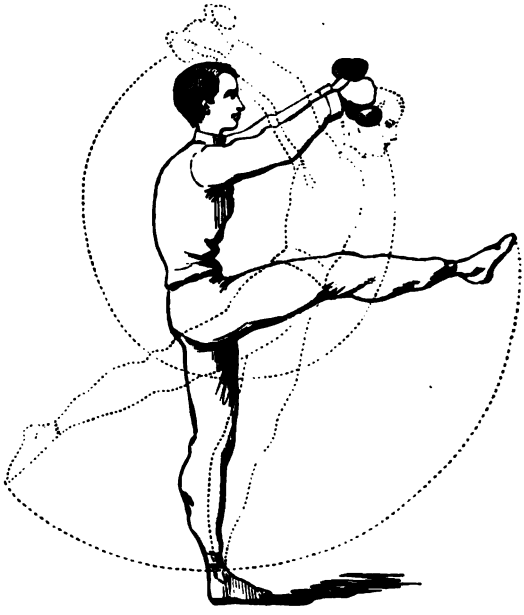


FIG. 48.

THIRD SERIES.

First Position.

No. 120.—The instructor will command: 1. *Leg and Foot Exercise;* 2. *Third Series;* 3. *First*—POSITION.

No. 121.—At the third command, the student will take the position of Fig. 49, in which the bells are held horizontally to the front, as high as, and in line with, the shoulders.

No. 122.—*First, Second, and Third Movements* (*Facings*). The motions of these three classes correspond respectively to those

of Nos. 191, 192, and 193, pp. 215 and 216, the bells being held in front of the body, as in the dotted part of Fig. 49.

Fig. 49.

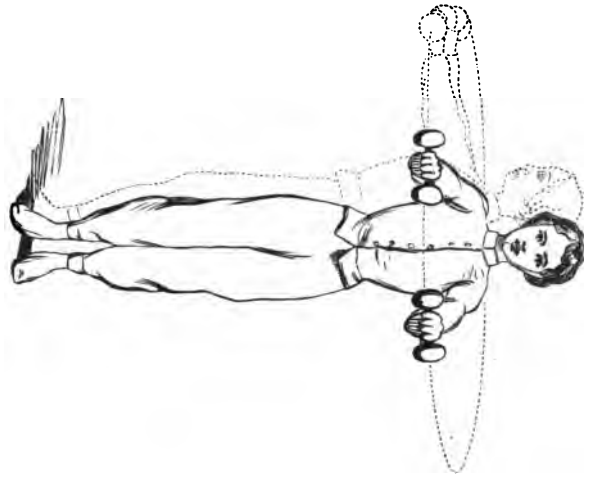
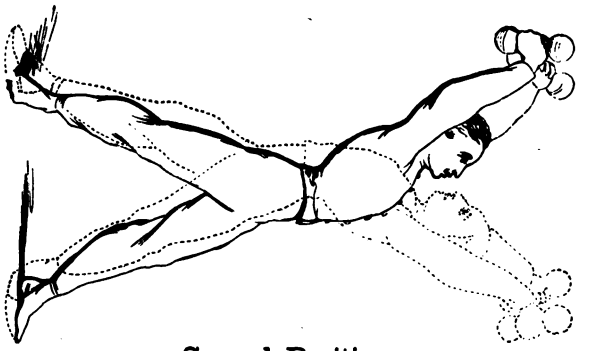


Fig. 50



Second Position.

No. 123.—*Second*—Position. This only differs from the position of the solid part of Fig. 45 in placing the heels about two and one-half times the length of the student's foot apart.

No. 124.—*First Movements.* The motions of this class only differ from those of No. 195, p. 217, in being made with dumb-bells. In making the combined motions from side to side, without pausing at the commencing position, as in Fig. 50, the accompanying arcs described simultaneously in front with the bells are made without bending the arms.

FOURTH SERIES.

First Position.

No. 125.—The instructor will command: 1. *Leg and Foot Exercise;* 2. *Fourth Series;* 3. *First*—Position.

No. 126.—At the third command, the student will take the position of the solid part of Fig. 45.

No. 127.—*First Movements.* This class of movements is executed by hopping in place, first four times on the point of the right foot, the left arm being held in a vertical position, as in Fig. 51; then four times on the point of the left foot, the *right* arm being vertical and the *left* by the side; and finally, eight times in alternate double hops, the first and second being on the *right* foot, the third and fourth on the *left*, &c., the left arm being elevated when the hops are done on the right foot, and *vice versa*.

Fig. 51.

Second Position.

No. 128.—At the command, *Second*—Position, the student will take the position of the solid part of Fig. 52, in which the weight of the body is thrown on the points of the feet, and the bells are extended front, at arm's-length, in line with the shoulders

No. 129.—*First, Second, and Third Movements.* These three classes of movements only differ from those of No. 222, p. 226, in accompanying each leap with a movement of the arms. When just on the point of leaping, the student draws the bells in, placing them against the shoulders in front where the arms and shoulders join, and on alighting instantly extends them to the commencing position, as illustrated in the dotted part of Fig. 52.

Third Position.

No. 130.—At the command, *Third*—POSITION, the position of the solid part of Fig. 53 will be taken, in which the bells are extended horizontally to the right, and the weight of the body is supported by the points of the feet, the right leg being advanced to the right.

FIG. 52.

No. 131.—*First Movements* (*Rocking Leap*). At the command, FRONT, the student, turning front, will leap to the left into the position of the dotted part of Fig. 53, the *right* foot describing the arc A B, and the *left*, C D, simultaneously, and recover the

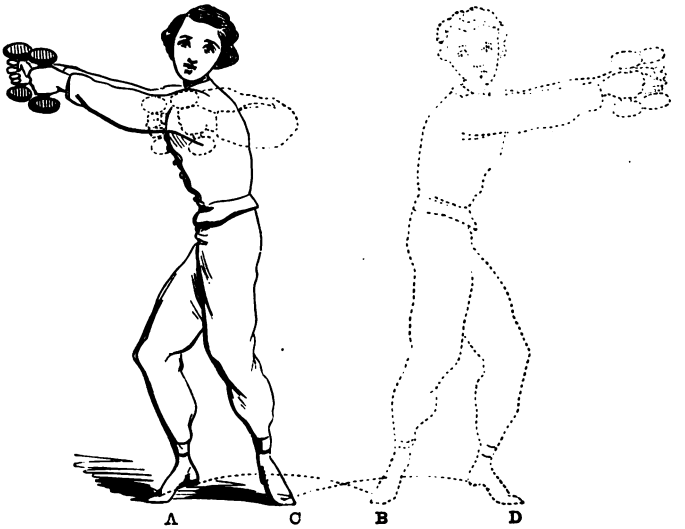


FIG. 53.

commencing position at A and C four times; then, at the command, REAR, turning to the rear in connection with each leap, he will leap to the left, crossing his legs and thus carrying the left foot forward, as in the dotted part of Fig. 53, and recover the commencing position four times; and finally, at the command, ALTERNATE, he will leap to the left and recover the commencing position eight times by alternation, first turning to the front. In connection with each leap, as in No. 129, the dumb-bells are drawn in as indicated by the dotted part of the solid figure, and thrust out again as soon as the change is accomplished.

Fourth Position.

No. 132.—At the command, *Fourth*—POSITION, the student will take the position of the dotted part of Fig. 42.

No. 133.—*First Movements.* This class of movements only differs from that of No. 223, p. 226, in accompanying the leg and foot motions with corresponding arm and hand motions, as shown in Fig. 54, the bells and the feet simultaneously recovering the commencing position, and the bells describing the dotted arcs at the command, RECIPROCATE.

FIG. 54.

FIFTH SERIES.

First Position.

No. 134.—The instructor will command: 1. *Leg and Foot Exercise;* 2. *Fifth Series;* 3. *First*—POSITION.

No. 135.—*First*—POSITION. This is the position of the dotted part of Fig. 42, in which the student is supposed to stand at the point A, Fig. 55.

No. 136.—*First and Second Movements.* These two classes of movements only differ from those of Nos. 236 and 237, pp. 230 and 231, in combining motions of the arms with leg and foot motions. When stepping to the left, the right arm is carried up sidewise into

a vertical position; and when stepping to the right, the left arm is carried up in like manner, one arm being lowered at the same time the other is elevated, as in Fig. 55.

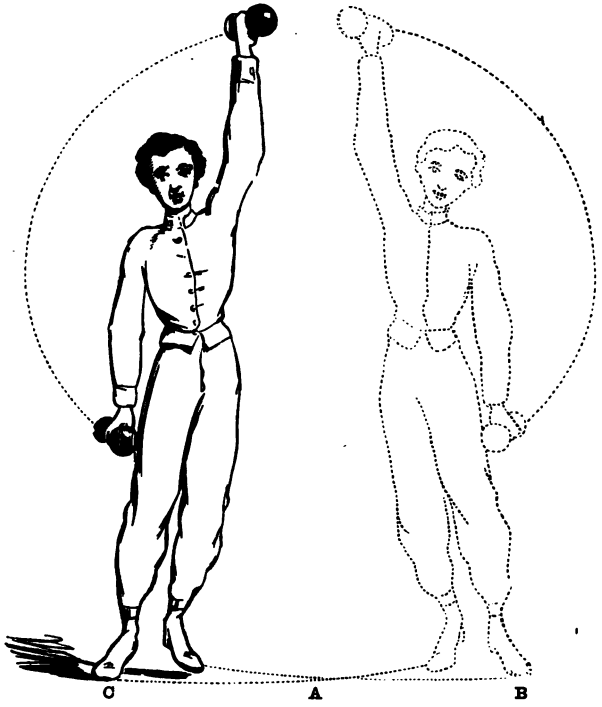


Fig. 55.

No. 137.—*Third and Fourth Movements.* These classes correspond respectively to those of Nos. 238 and 239, pp. 231 and 232. Unless otherwise commanded, the bells will be held in the commencing position. At the preliminary command, *Attention*—Class, the bells will take the position of Fig. 1; or, at the command, *Palms out*—Attention, that of Fig. 7.

Second Position.

No. 138.—At the command, *Second*—Position, the student will take the position of the solid part of Fig. 56, in which the dumb-bells are extended sidewise, inclining down at an angle of 45 degrees.

No. 139.—*First and Second Movements* (*Cloak Exercise*). These two classes of movements only differ from those of Nos. 238 and 239, pp. 231 and 232, in combining what is usually called the *Cloak Exercise* with the *March*.[1] The arms will be crossed, as shown by the dotted part of Fig. 56, every time the left foot is planted, and their commencing position will be regained every time the right foot is planted.—First, the *right* arm will cross in front of the *left* four times; then the *left* arm will cross in front of the *right* four times; and finally, these motions will be made by alternation eight times.

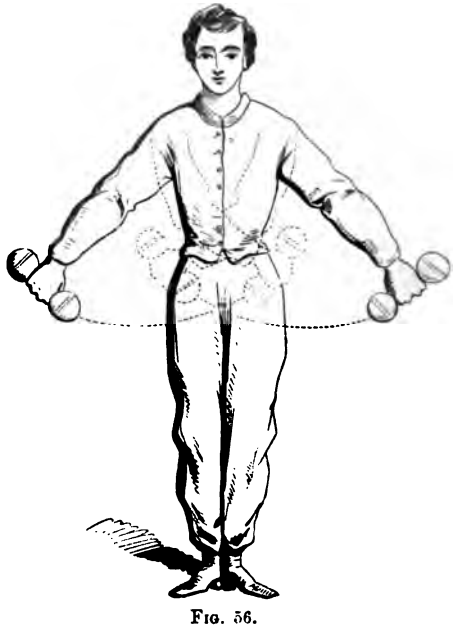


Fig. 56.

Third Position.

No. 140.—*Third*—Position. This only differs from the position of No. 135, in holding the bells as in Fig. 4.

No. 141.—*First, Second, and Third Movements.* These three classes correspond respectively to those of Nos. 241, 242, and 243, p. 233. In their execution, by the great elevation of the legs, the student must habituate himself to bringing the toes first to the floor, thus avoiding the chief cause of bad marching and walking, namely, bringing the heel forcibly to the ground, thus shaking the whole body, especially the spine, and consequently distressing the brain and lungs.

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[1] **Combined Movements.**—The attention of the instructor is here directed to the First Series of combined movements in Calisthenics, on p. 234. The Chest Exercise with dumb-bells, p. 303, may be combined with Charges, p. 334, in like manner. All of the Chest and the Shoulder Exercises, and most of the movements in Elbow, and Arm and Hand Exercise, may be combined with the March, as explained in the Second Series, p. 238. These combinations should precede the Single Bell Exercise.

VIII.

SINGLE BELL EXERCISE.

FIRST SERIES.

First Position.

No. 142.—Introductory to the COMBINED EXERCISES that are executed by the efforts of the students arranged in couples, several classes of movements are here introduced in which only one dumb-bell is employed. The students will first number as prescribed on p. 127, the ones and twos forming partners. Preparatory to the exercise, the instructor will then command: 1. *Single Bell Exercise;* 2. *Order*—BELLS. At the second command, the ones, bending to the right, simultaneously deposit the bells in their right hands upon the floor midway between theirs and their partners' standings; and the twos, bending to the left, place the bells in their left hands across their partners' bells, as at A, Fig. 37, when the commencing position is instantly recovered. The instructor next commands: 1. *First Series;* 2. *First*—POSITION.

No. 143.—At the last command, the student will take the position of the solid part of Fig. 57, the feet being in the *military* position, as in Fig. 56.

FIG 57.

No. 144.—*First and Second Movements.* These two classes of movements correspond respectively to those of Nos. 7 and 8, pp. 265 and 266, the *first* being made sidewise, as represented by the dotted part of Fig. 57.

Second Position.

No. 145.—At the command, *Second*—POSITION, the student will take the position of Fig. 58, in which the dumb-bell is held horizontally upon the breast.

No. 113.—*First Movements*—RIGHT. At this command, the right hand and the right foot will be forced down simultaneously into the position of the solid extended hand and foot of Fig. 46, and recover the commencing position eight times; then, at the command, LEFT, the position will instantly be taken to the left, and eight corresponding motions will be made with the left hand and foot. In connection with these motions, which take place by means of the wrist and ankle joints, there should be an energetic bending and stretching of the toes.

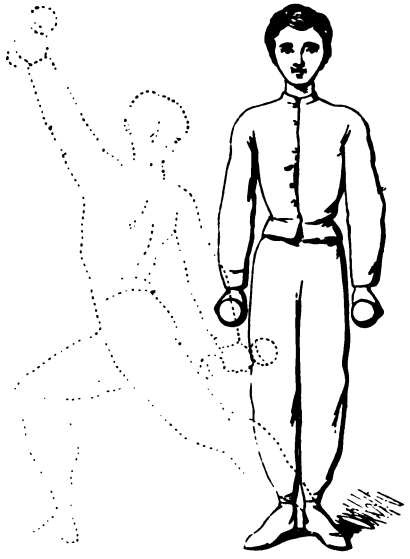


FIG. 45.

No. 114.—*Second Movements.* The motions of this class are made in front. The position is first taken by holding the bell in the right hand vertically and front at arm's-length, as represented by the right arm c, Fig. 18, and extending the left leg front, inclining toward the floor at an angle of 45 degrees. At the command, SINK, the right hand and the left foot will simultaneously make eight of these downward motions with the wrist and the ankle (the bell first passing down to the position of A, Fig. 19, and then

FIG. 46.

up to that of B); when, at the command, CHANGE, the left arm and the right leg, being extended front in like manner, will make eight of these downward motions.

Second Position.

No. 115.—At the command, *Second*—POSITION, the student will take the position of the solid part of Fig. 47.

No. 116.—*First Movements*—FRONT. At this command, from the points A and C, Fig. 47, the hand and the foot simultaneously describe the arcs A B and C D, and recover the commencing position four times; then, at the command, REAR, four of these combined motions are made from the position to the rear, the right arm passing behind the body and the right leg behind the left; and finally, at the command, ALTERNATE, eight of these motions from the commencing position are made by alternation, first to the front. In describing the motions, both to the front and to the rear, the bell at B is vertical, and the back of the hand is in front.

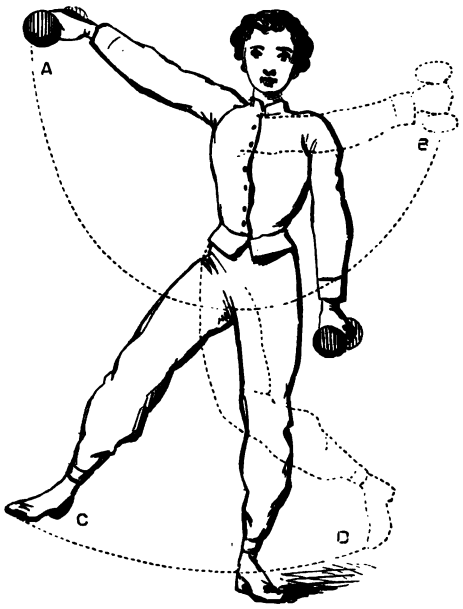


FIG. 47.

No. 117.—*Second Movements.* In describing this class, the position is taken to the left, and the motions, which correspond to those of No. 116, are made with the left arm and leg.

Third Position.

No. 118.—*Third*—POSITION. This is the position of the solid part of Fig. 44.

No. 119.—At the command, RIGHT, the right leg and both arms are thrown forward into the position of the solid part of Fig. 48, when they simultaneously pass to the rear, thus describing the motion of the dotted part of the figure. This motion is continued to the front and the rear, only recovering the commencing position the eighth time the right foot passes from the front, when, at the command, LEFT, the left leg and the arms will make the same number of corresponding motions. The instructor will encourage the students to make this pendulous motion as great as possible, requiring them, however, to carry their feet uniformly to the same height in front.

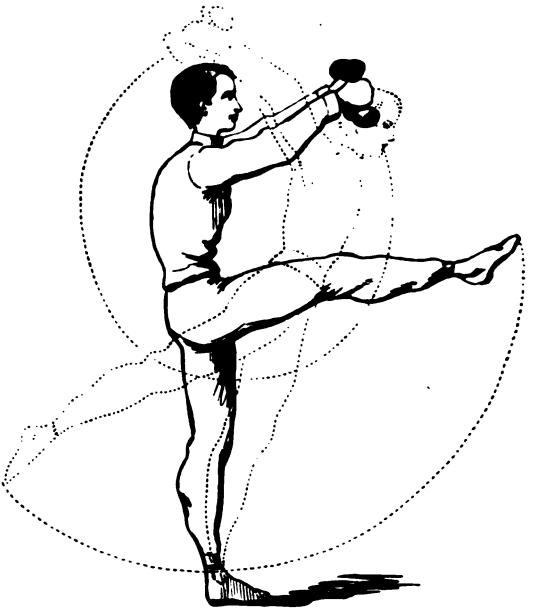


FIG. 48.

THIRD SERIES.

First Position.

No. 120.—The instructor will command: 1. *Leg and Foot Exercise;* 2. *Third Series;* 3. *First*—POSITION.

No. 121.—At the third command, the student will take the position of Fig. 49, in which the bells are held horizontally to the front, as high as, and in line with, the shoulders.

No. 122.—*First, Second, and Third Movements* (*Facings*). The motions of these three classes correspond respectively to those

of Nos. 191, 192, and 193, pp. 215 and 216, the bells being held in front of the body, as in the dotted part of Fig. 49.

Fig. 49.

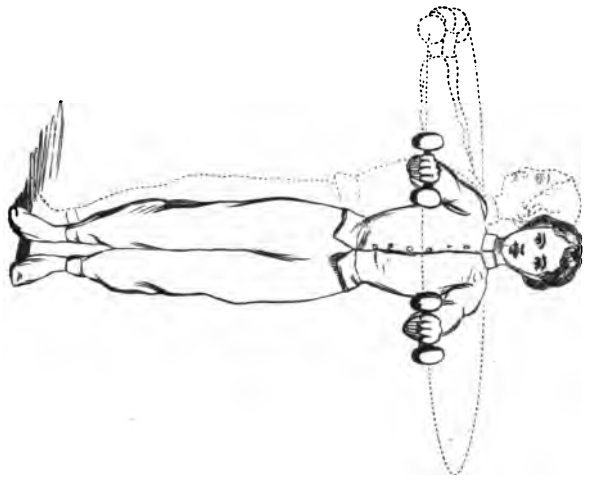
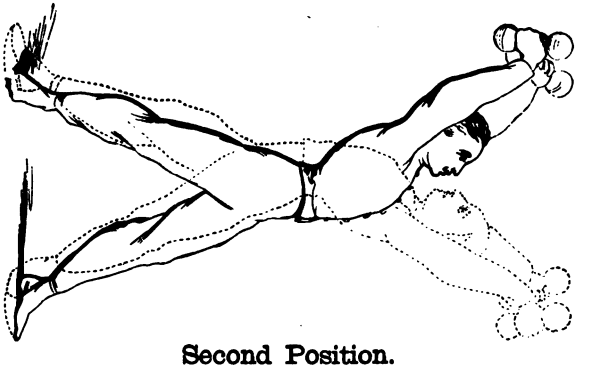


Fig. 50



Second Position.

No. 123.—*Second*—Position. This only differs from the position of the solid part of Fig. 45 in placing the heels about two and one-half times the length of the student's foot apart.

No. 124.—*First Movements.* The motions of this class only differ from those of No. 195, p. 217, in being made with dumb-bells. In making the combined motions from side to side, without pausing at the commencing position, as in Fig. 50, the accompanying arcs described simultaneously in front with the bells are made without bending the arms.

No. 161.—*First and Second Movements.* These two classes of movements correspond respectively to those of Nos. 262 and 263, p. 240, the motions being made with a dumb-bell as illustrated in Fig. 66.

Second Position.

No. 162.—At the command, *Second*—POSITION, the students will take the position of Fig. 67, which corresponds to that of No. 264, p. 240.

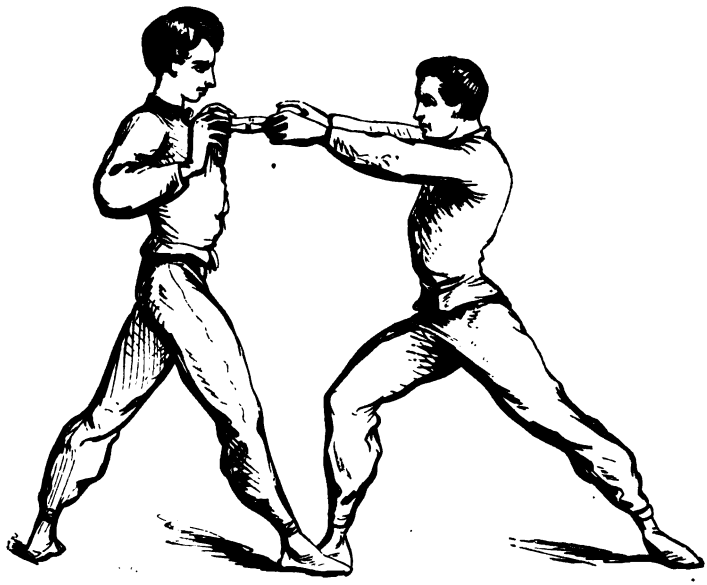


FIG. 67.

No. 163.—*First and Second Movements.* These two classes of movements correspond respectively to those of Nos. 265 and 266, pp. 240 and 241, the number and order of the motions being the same.

SECOND SERIES.

First Position.

No. 164.—The instructor will command: 1. *Combined Exercises;* 2. *Second Series;* 3. *First*—POSITION.

Third Position.

No. 130.—At the command, *Third*—Position, the position of the solid part of Fig. 53 will be taken, in which the bells are extended horizontally to the right, and the weight of the body is supported by the points of the feet, the right leg being advanced to the right.

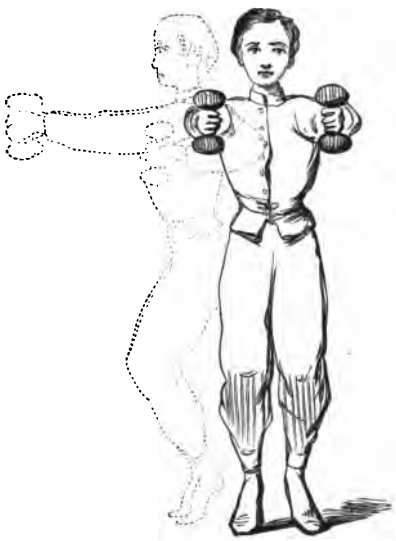


Fig. 52.

No. 131.—*First Movements* (*Rocking Leap*). At the command, Front, the student, turning front, will leap to the left into the position of the dotted part of Fig. 53, the *right* foot describing the arc A B, and the *left*, C D, simultaneously, and recover the

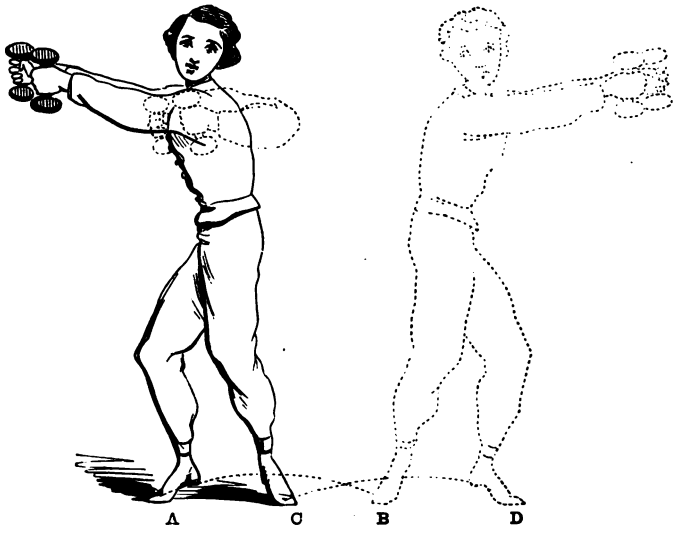


Fig. 53.

classes, the motions being made with both bells simultaneously, first the right arm of the ones and the left arm of the twos passing into the position of the upper dotted arms of Fig. 68, at the same time that the other arms pass down into a position corresponding to that of the lower dotted arms. Employ the *Sixth Variety*, p. 263.

FIG. 70.

FIG. 71.

No. 168.—*Sixth Movements* (*Charges*). This class of movements is executed by the couples charging sidewise simultaneously, first to the right of the ones, the advancing bell being elevated at an angle of 45 degrees, and the other lowered on each charge from the position, as in Fig. 69. Employ the *Fourth Variety*, p. 263.

Second Position.

No. 169.—At the command, *Second*—POSITION, the students will take the position of Fig. 70.

No. 170.—*First, Second, Third, Fourth, Fifth, and Sixth Movements.* These six classes of movements correspond respectively to those of Nos. 166, 167, and 168, the motions being made while the couples stand back to back, as in Fig. 70.

THIRD SERIES.

First Position.

No. 171.—The instructor commands: 1. *Combined Exercises;* 2. *Third Series;* 3. *First*—POSITION

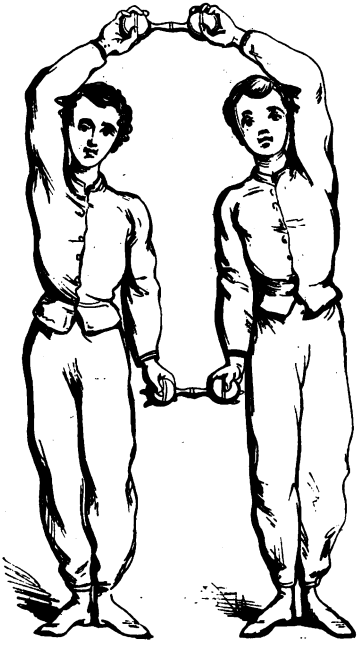


FIG. 72.

FIG. 73.

No. 172.—At the third command, the students will take the position of Fig. 71.

No. 173.—*First and Second Movements.* The *first* class of movements is executed by elevating the arms sidewise into a vertical

position, *without bending them*, as represented by the dotted arms of Fig. 71, employing the *Third Variety*, p. 262; the *second*, by simultaneous side facings, first to the right of the ones, the bell toward which the facing is made being carried above the heads into a horizontal position, as in Fig. 72. Employ the *Fourth Variety*, p. 263.

No. 174.—*Third Movements.* This class of movements is formed of facings. At the command, RIGHT, from the position of Fig. 71 the students will make the *first* motion by facing to the right of the ones, as in Fig. 72; the *second*, by lowering the bell behind and facing to the rear, as in Fig. 73; the *third*, by recovering the position of Fig. 72; and the *fourth*, by recovering the position of Fig. 71. First, these four motions will be made twice; then, at the command, LEFT, four corresponding motions will be made twice by first facing to the left of the ones; then, at the command, ALTERNATE, the *first* and *second* of the first four motions will be followed by the *third* and *fourth* of the four corresponding motions, and the four motions resulting will be immediately repeated; and finally, the *first* and *second* of the four corresponding motions will be followed by the *third* and *fourth* of the first four motions, and the four motions thus resulting will be immediately repeated.

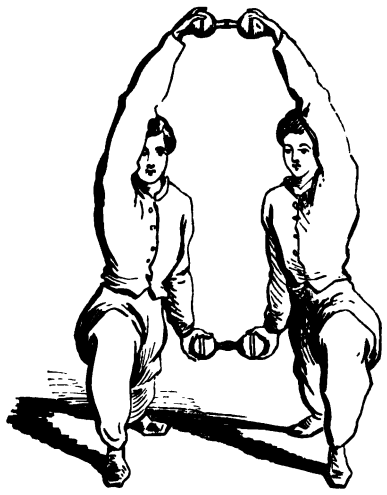


FIG. 74.

No. 175.—*Fourth, Fifth, and Sixth Movements* (*Charges*). The *fourth* class of movements is a combination of the *second* with side charges, first to the right of the ones, as in Fig. 74.—The *fifth* class of movements is formed by side charges. At the command, RIGHT, the partners will simultaneously charge sidewise with their right legs; at the same time carrying the bells out and up into the position of Fig. 75, and recover the position of Fig. 71 four times; then, at the command, LEFT, four corresponding charges

from the position will be made with the left legs; and finally, at the command, ALTERNATE, eight of these charges will be made by alternation, first with the right legs.—The *sixth* class of movements only differs from the *fifth* in making the motions to the front, the partners thus charging directly past each other with the advancing legs.

Second Position.

No. 176.—At the command, *Second*—POSITION, the students will take the position of Fig. 70, *with the arms in the position of the lower dotted arms.*

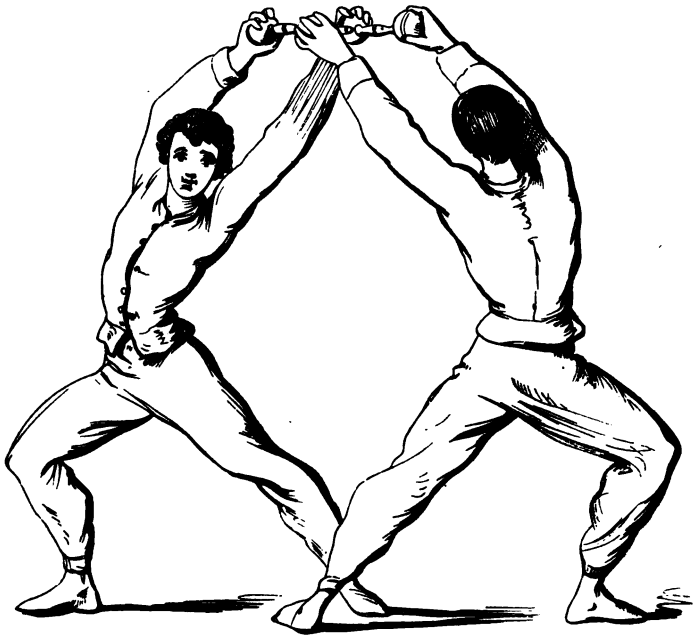


FIG. 75.

No. 177.—*First and Second Movements (Charges).* The *first* class of movements corresponds to the *fifth* class, No. 175, the charges being made from this position sidewise, first with the right legs. The *second* class only differs from the *first* in making the charges directly to the front, as in Fig. 76.

FOURTH SERIES

First Position.

No. 178.—The instructor will command: 1. *Combined Exercises;* 2. *Fourth Series;* 3. *First*—POSITION.

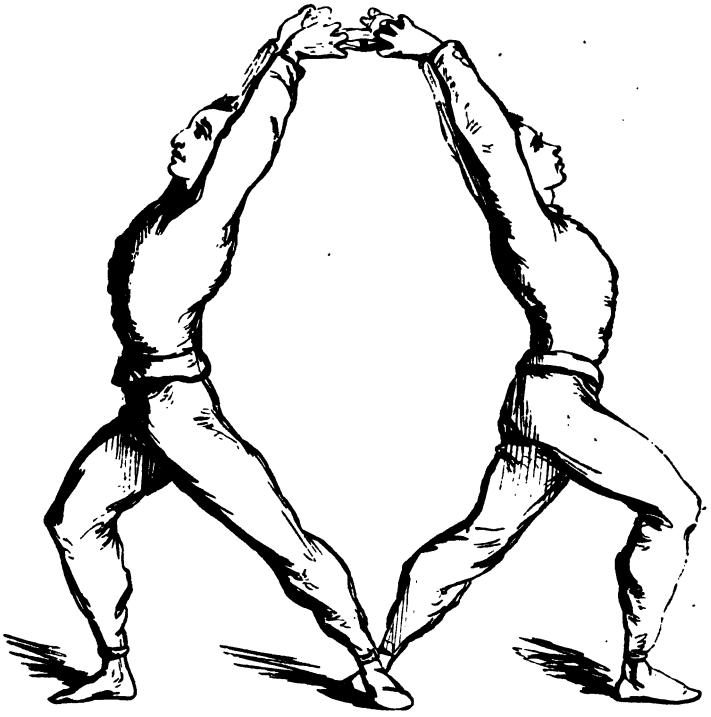


FIG. 76.

No. 179.—At the third command, the students will take the position, which only differs from that of No. 276, p. 244, in holding the bells as indicated in Fig. 77, the feet being in the *military* position (Nos. 1 and 2, p. 120).

No. 180.—*First, Second, Third, Fourth, Fifth, Sixth, Seventh, Eighth, and Ninth Movements.* These nine classes of movements correspond respectively to those of Nos. 277, 278, 279, 280, and

281, pp. 245 and 246, the motions being made with the arms, hands, and bells in the position of Fig. 77.

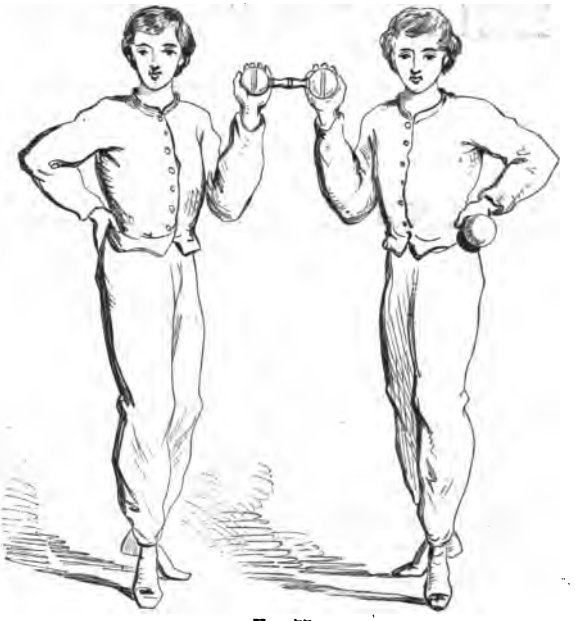


FIG. 77.

Second Position.

No. 181.—At the command, *Second*—POSITION, the students will take the position of Fig. 71, which corresponds to that of No. 282, p. 246.

No. 182.—*First, Second, Third, and Fourth Movements.* These four classes of movements correspond respectively to those of Nos. 283, 284, 285, and 286, pp. 246, 247, and 248, and are executed in like manner.

INDIAN CLUB EXERCISES.[1]

I.

ARM AND HAND EXERCISE.

FIRST SERIES.

First Position.

No. 1.—Immediately after the formation of the class, as is prescribed on p. 125, the instructor commands: 1. *Attention*—CLASS; 2. *Arm and Hand Exercise;* 3. *First Series;* 4. *First*—POSITION.

No. 2.—At the *first* word of the first command, the students will fix their attention; at the *second*, they will take the *habitual* or *military* position of the INDIAN CLUB EXERCISES, in which the clubs are suspended by the sides, *without touching the legs*, with the backs of the hands to the rear, as in Fig. 1 This is also the first position. *All the motions of this Series must be made without bending the arms.*

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[1] **Directions.**—The instructor will comply with the directions of the note on p. 303, before attempting to teach the INDIAN CLUB EXERCISES. He will require learners to begin with the light, short clubs described on p. 259. At first, he must strive to rouse the student's pluck and emulation by rendering the exercises as agreeable and easy as possible, taking all the necessary precautions to pre vent him from injuring himself or becoming discouraged, and permitting none but the prescribed exercises. Harsh treatment must be carefully avoided, much more any thing like turning the student's involuntary awkwardness, or his first failures, into ridicule. He must never forget that the pleasure of the various exercises, and the student's own desire to excel, are the first and secret elements of success in Gymnastics. His aim must be to develop the strength, agility, and dexterity of the student by a wisely regulated exertion, thus giving him self-reliance and the utmost freedom of motion.

No. 3.—*First and Second Movements.* These two classes of movements are made directly sidewise; the *first*, by elevating the clubs into a horizontal position, as represented by the dotted arms A and C, Fig. 1; the *second*, by describing half side circles, and thus elevating the arms and clubs into a vertical position, as represented

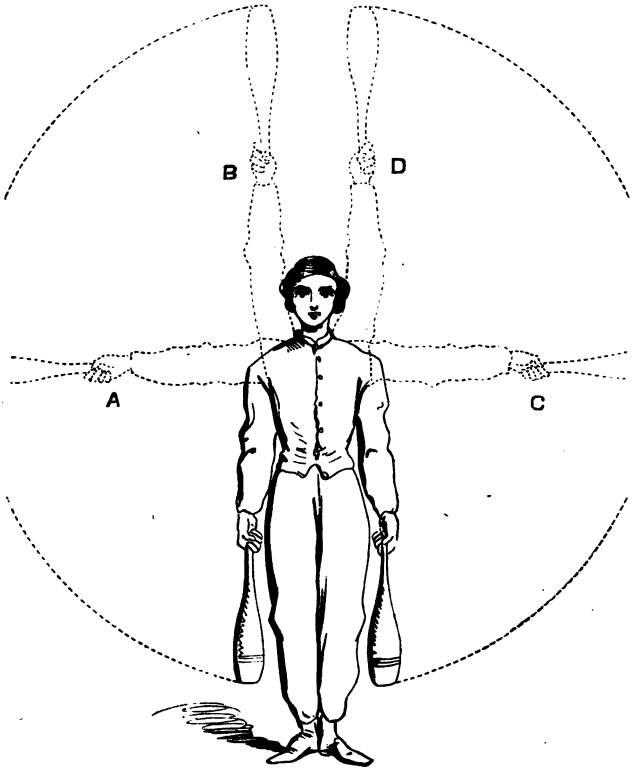

FIG. 1.

by the dotted arms and clubs B and D. When the hands are at A and C, the palms are up; when at B and D, the backs of the hands are out and the thumbs to the rear. For each class, employ the *Third Variety*, p. 262. Music on p. 151.

No. 4.—*Third and Fourth Movements.* These two classes of movements correspond respectively to the *first* and the *second*, the *third* class being executed directly to the front by lifting the clubs

horizontally as high as the shoulders, in which position the palms are up; the *fourth*, by elevating the clubs, toward the front, into the position of the dotted arms B and D, at which the backs of the hands are to the front. For each class, employ the *Third Variety*, p. 262. Music on p. 153, which will be performed in marked and slow time.

No. 5.—*Fifth Movements.* With the clubs in the position of Fig. 1, at the command, RIGHT, the student will make the *first* motion by extending the right arm to the front in line with the shoulder and elevating the club into a vertical position, as indicated by the right arm of Fig. 2; the *second*, by bearing the club to the right into the position of the dotted right arm; the *third*, by recovering the position in front; and the *fourth*, by describing an upward curve and letting the club fall to the rear into the position of the upper dotted right arm. The *fifth*, *sixth*, *seventh*, and *eighth* motions are made by describing the first four motions inversely, thus recovering the position of Fig. 1. At the command, LEFT, the left arm will make eight corresponding motions; and finally, at the command, BOTH, these eight motions will be made *twice* with both arms simultaneously. Music on p. 151.

FIG. 2.

SECOND SERIES.

First Position.

No. 6.—The instructor will command: 1. *Arm and Hand Exercise;* 2. *Second Series;* 3. *First*—POSITION.

No. 7.—At the third command, the student will take the position of Fig. 3, which is the same as that of Fig. 1.

No. 8.—*First Movements* (*Inner Circles*)—RIGHT. At this command, the circle A B C, Fig. 3, will be described four times with the club in the right hand, turning the palm front and the thumb down when the forearm passes over the head (see the upper dotted arm), and dropping the point of the club behind as far as possible; then, at the command, LEFT, four corresponding circles will be described with the club in the left hand, first carrying the arm in front of the head; and finally, at the command, ALTERNATE, eight of these circles will be described by alternation, first with the club in the right hand. It will be seen that this class of movements is of the *Fourth Variety*, p. 263.

FIG. 3.

No. 9.—*Second Movements* (*Outer Circles*). This class of movements only differs from that of No. 8, in making the motions backhanded, bending the wrists outward, and carrying the club behind the head first, the right-hand club first describing the circle A C B, Fig. 3. The motions of the *first* class are called *inner circles;* those of the *second, outer circles.* Music for these two classes on p. 189.

No. 10.—*Third Movements*—RECIPROCATE. At this command, the student will describe sixteen of the inner circles of No. 8 by reciprocation (one club ascending at the same time the other is descending), and then sixteen of the outer circles of No. 9 in like manner, thus employing the *Seventh Variety*, p. 263. Music for this class, Part Four, p. 208.

No. 11.—*Fourth Movements*—BOTH. At this command, the *inner* circles will be described four times with both clubs simul-

taneously by crossing the arms in front (the right in front of the left), elevating them over the head as in Fig. 4, and dropping the points of both clubs behind as far as possible; then four double *outer* circles will be described; and finally, eight of these double circles will be described by alternation, first describing the *inner* circles and then the *outer*, thus employing the *Sixth Variety*, p. 263. Music for Nos. 11 and 12 on p. 188.

No. 12.—*Fifth Movements*—BOTH. At this command, the right arm will describe an *inner* circle and the left arm an *outer* circle simultaneously four times, both clubs first passing around the left shoulder; then the left arm will describe an *inner* circle and the right arm an *outer* circle simultaneously four times, both clubs passing first around the right shoulder; and finally, eight of these double motions will be made by alternation, both clubs first passing around the left shoulder, thus employing the *Eighth Variety*, p. 263. *In making the motions of this class, the arm that describes the inner circle is carried above the head before the outer circle begins.*

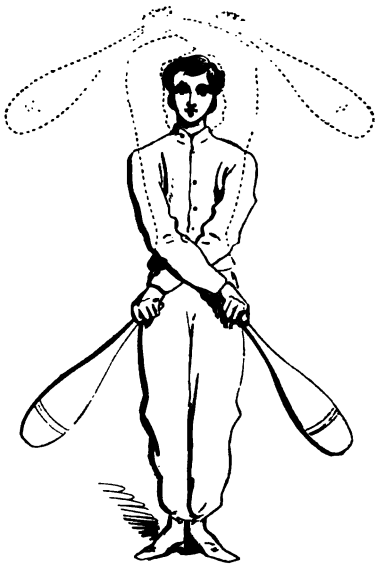

FIG. 4.

THIRD SERIES.

First Position.

No. 13.—The instructor will command: 1. *Arm and Hand Exercise;* 2. *Third Series;* 3. *First*—POSITION.

No. 14.—At the third command, the student will take the position of Fig. 5, in which the points of the elbows are in line with the spine, the forearms placed against the waist, and the clubs vertical.

No. 15.—*First, Second, Third, and Fourth Movements.* The motions of the *first* class of movements from this position are made directly out to the sides into the position of the lower dotted arms of Fig. 5; of the *second*, directly front the full length of the arm, the hands being elevated as high as the shoulders; of the *third*, directly up the full length of the arm; and of the *fourth*, in curved lines directly over the shoulders, the clubs falling vertically to the rear, as low as possible, as illustrated by the upper dotted arms of Fig. 5. For each class, employ the *Third Variety*, p. 262. Music for the *first* and the *second* classes on p. 150; for the *third* and the *fourth*, p. 152.

FIG. 5.

No. 16.—*Fifth Movements.* This is a combination of the four classes of No. 15, as explained in No. 119, p. 301. Music on p. 150.

FOURTH SERIES.

First Position.

No. 17.—The instructor will command: 1. *Arm and Hand Exercise;* 2. *Fourth Series* (*Extended Front Circles*[1]); 3. *First*—POSITION.

[1] **Circles.**—For convenience in giving words of command and ordering combinations in the INDIAN CLUB EXERCISES, all curved lines (*even the most irregular*) that are connected in all of their parts, are called circles, like, for example, the irregular hearts, A B C D, Figs. 6, 7, and 9. Portions of curved lines, like the arcs A B C and D E F, Fig. 19, are also usually called half circles. The instructor, however, will carefully and fully explain to the student the real character of the figures described with the clubs, executing the motions for illustration.

No. 18.—At the third command, the student will take the position of Fig. 6, which is the same as that of No. 14.

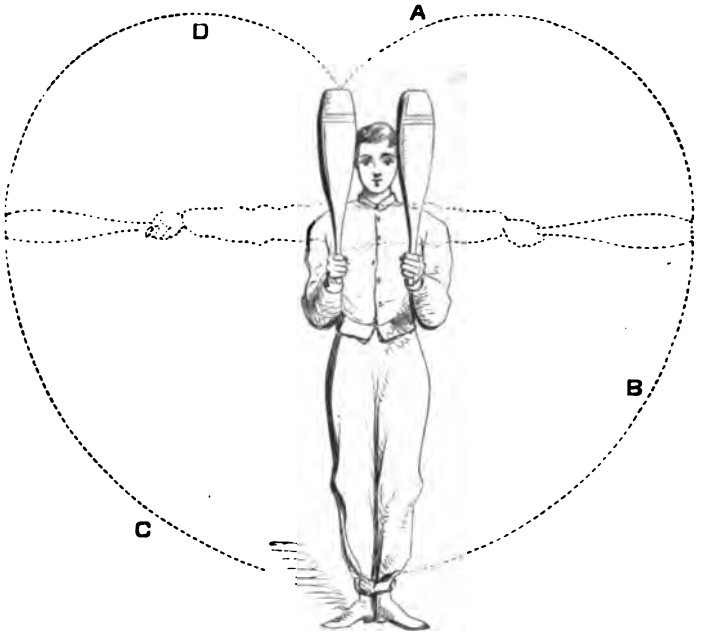

Fig. 6.

No. 19.—*First Movements* (*Inner Circles*). In executing this class of movements, the clubs first pass in front of the face, describing inner extended front circles, first with the right arm, as illustrated by the curved line A B C D, Fig. 6. The commencing position will be resumed every time a circle is described. Employ the *Fourth Variety*, p. 263.

No. 20.—*Second Movements* (*Outer Circles*). This class of movements only differs from that of No. 19 in describing the circles in contrary directions, the club in the right hand first describing the circle D C B A, Fig. 6. Music for Nos. 19 and 20 on p. 209.

No. 21.—*Third Movements*—Reciprocate. At this command, the student will describe sixteen of the inner circles of No. 19 by reciprocation (one club ascending at the same time the other is descending), and then sixteen of the outer circles of No. 20 in like

manner, thus employing the *Seventh Variety*, p. 263. *As these curved lines are described at arm's-length, the commencing position being resumed only on the sixteenth motion, they form perfect circles.* Music on p. 161.

No. 22.—*Fourth and Fifth Movements.* The *first* motions of the fourth class of movements are the inner circles of No. 19, the clubs first passing each other in front of the face, the right arm in front of the left; the *second* are the outer circles of No. 20, the clubs first passing each other in front of the legs, the left arm in front of the right. Employ the *Sixth Variety*, p. 263.—The *first* motions of the fifth class are made by the right arm describing the *inner* and the left arm the *outer* front circles simultaneously; the *second*, by the right arm describing the *outer* and the left arm the *inner* front circles simultaneously. Employ the *Eighth Variety*, p. 263. Music for the two classes, Part Fifth, p. 208.

FIFTH SERIES.

First Position.

No. 23.—The instructor commands: 1. *Arm and Hand Exercise;* 2. *Fifth Series* (*Extended Side Circles*); 3. *First*—POSITION.

No. 24.—At the third command, the student will take the position of Fig. 7, which is the same as that of Fig. 6.

No. 25.—*First, Second, Third, and Fourth Movements.* These four classes of movements correspond respectively to the first four classes of the Fourth Series, the circles being described by the sides. In describing the inner side-circles, the clubs are first extended to the front, as in Fig. 7, the right arm first describing the inner circle A B C D, and remaining unbent until nearly vertical before descending into the commencing position. In describing the outer side-circles, the club first rises and passes toward the rear, thus describing the outer circle D C B A, Fig. 7.

No. 26.—*Fifth, Sixth, Seventh, and Eighth Movements.* These four classes of movements are especially valuable in cases of dyspepsia, torpid liver, or constipated bowels. The motions of the *fifth* class are made by the right side with both clubs simultaneously, first describing inner side-circles. Employ the *Eighth Variety*, p. 263.—The *sixth* class only differs from the *fifth* in being executed by the

left side.—The *first* motions of the *seventh* class are inner circles described simultaneously with both clubs by the right side; the *second*, are corresponding inner circles described by the left side. The number of these motions, and the order in which they are made, are

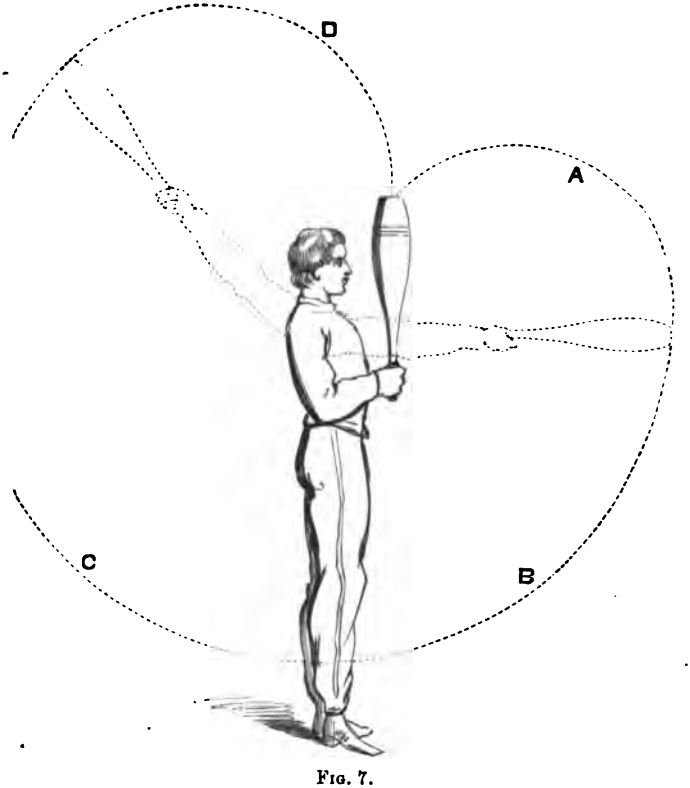

Fig. 7.

the same as the *Sixth Variety*, p. 263.—The *eighth* class only differs from the *seventh* in describing outer side-circles. In making the motions of these four classes, as well as all others in Arm and Hand Exercise, *the feet retain the military position, as in Fig.* 7, *and the legs are kept straight and rigid, without the slightest bending or yielding of the knees.* Music on p. 187.

No. 27.—*Ninth Movements.*—First, the right arm will describe an inner side-circle, and the left arm an outer side-circle, simultane-

ously, four times; then the left arm will describe an inner and the right arm an outer side-circle, in like manner, four times; and finally, eight of these double motions will be made by alternation.

SIXTH SERIES.

First Position.

No. 28.—The instructor commands: 1. *Arm and Hand Exercise;* 2. *Sixth Series* (*Contracted Side Circles*); 3. *First*—POSITION.

No. 29.—At the third command, the position will be taken, in which the elbows are slightly in front of, and against, the waist; the forearms are elevated, inclining front; and both clubs are held vertically, as in Fig. 8.

FIG. 8.

No. 30.—*First, Second, and Third Movements.* The side contracted circles are described by movements of the wrists, the elbows retaining their position and the clubs passing as near to the shoulders as possible. The motions of the *first* class are inner circles, like A B C, Fig. 8; of the *second*, outer circles, like C B A. For each, employ the *Fourth Variety*, p. 263.—The *third* class corresponds to that of No. 10, the first reciprocating motions being inner circles.

No. 31.——*Fourth and Fifth Movements.* The *first* motions of the fourth class are inner circles; the *second*, outer circles. Employ the *Sixth Variety*, p. 263.—The fifth class of movements only differs from that of No. 27 in the employment of side contracted circles. Music for the Sixth Series, p. 159.

SEVENTH SERIES.

First Position.

No. 32.—The instructor commands: 1. *Arm and Hand Exercise;* 2. *Seventh Series* (*Rear Contracted Circles*); 3. *First*—Position.

No. 33.—At the third command, the student will take the position of Fig. 5, No. 14.

No. 34.—*First, Second, Third, Fourth, and Fifth Movements.* These five classes of movements correspond respectively to those of Nos. 19, 20, 21, and 22, the motions being made to the rear, thus forming rear contracted circles. Until the student has acquired considerable facility in the description of these circles, *the club not in use will be so lowered that its end shall be in line with, and rest against, the shoulder.* During the first lesson, the club not in use at the time may be suspended by the side, as in Fig. 9. In describing the inner circle A B C D, Fig. 9, the arm is elevated and the club lowered toward the left until the forearm is across the head, the club in a horizontal position, and the back of the hand turned to the rear, when the point of the club is dropped behind as low as possible, the hand passed over the right shoulder and its back turned to the front, thus recovering the commencing position. The outer circle D C B A is described by a reverse motion. The student will be careful to make this motion directly sidewise, extending the club horizontally as far as possible as the forearm passes over the head.

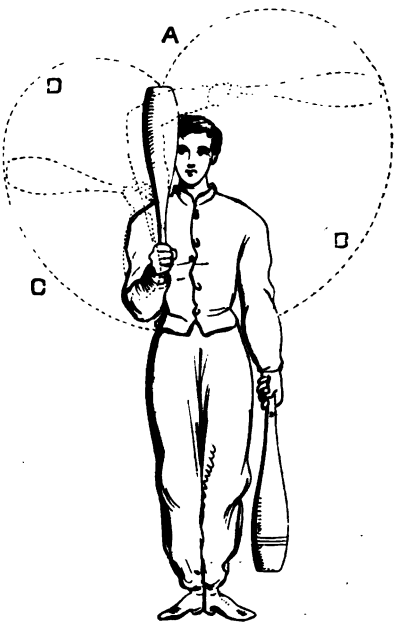

Fig. 9.

EIGHTH SERIES.

First Position.

No. 35.—The instructor will command: 1. *Arm and Hand Exercise;* 2. *Eighth Series;* 3. *First*—POSITION Music for the movements of this Series on p. 160.

No. 36.—At the third command, the student will take the position of Fig. 10, in which the clubs are held directly sidewise in line with the ears, and the backs of the hands are to the rear.

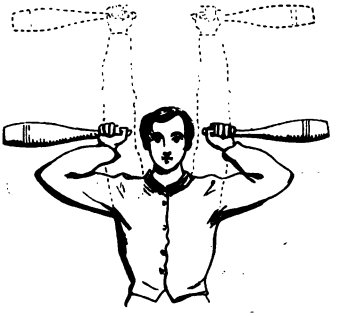

FIG. 10.

No. 37.—*First Movements.* The motions of this class are made directly up into the position of the dotted arms and clubs of Fig. 10. Employ the *Third Variety*, p. 262.

Second Position.

No. 38.—At the command, *Second*—POSITION, the student will take the position of the solid part of Fig. 11, in which the clubs, held in front of and a little higher than the shoulders, are pointed directly to the front, the backs of the hands being out.

FIG. 11.

No. 39.—*First Movements.* The motions are made directly up into the position of the front dotted arm of Fig. 11. Employ the *Third Variety*, p. 262.

Third Position.

No. 40.—*Third*—POSITION. This position is taken to the rear, as represented by the lower dot-

ted arm and club of Fig. 11, corresponding to that of No. 38, the backs of the hands being down and the thumbs toward the front.

No. 41.—*First Movements.* The motions are made directly up into the position of the rear elevated arm. Employ the *Third Variety*, p. 262.

NINTH SERIES.

First Position.

No. 42.—The instructor will command: 1. *Arm and Hand Exercise;* 2. *Ninth Series;* 3. *First*—POSITION. Music for the movements of this position on p. 158.

No. 43.—At the third command, the student will take the position of Fig. 12.

No. 44.—*First Movements*—IN. At this command, both clubs, turning *in* toward the head, are simultaneously brought down upon the arms, as shown by the arm A, Fig. 13, and elevated into the commencing position four times; then, at the command, OUT, both clubs are simultaneously turned *out* sidewise into a horizontal position, as shown by the arm B, four times; then, at the command, ALTERNATE, four of these simultaneous motions from the position are made by alternation, first the inner one; and finally, at the command, BOTH, eight combined motions (formed by the union of the inner and outer motions) are made the entire distance, the first commencing *from*, and only the eighth terminating *at*, the commencing position.

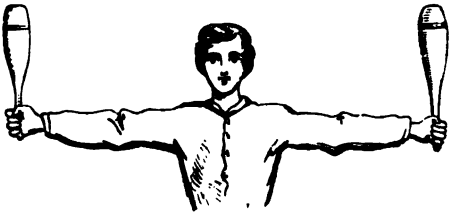

FIG. 12.

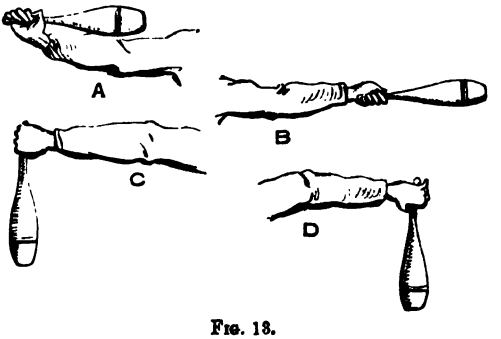

FIG. 13.

No. 45.—*Second Movements.* The *first* motions of this class are made toward the front by simultaneously turning both clubs down into the position of the arm C, Fig. 13; the *second*, to the rear, as shown by the arm D. The number and order of the motions are the same as in No. 44. The commands of execution are, FRONT, REAR, ALTERNATE, BOTH.

No. 46.—*Third Movements.* The *first* motions of the third class are made by simultaneously turning both clubs into a horizontal position to the right, the club in the right hand passing out into the position of the arm B, Fig. 13, and that in the left hand into the position of the arm A; the *second* motions are made in like manner to the left. The commands of execution are, RIGHT, LEFT, ALTERNATE, BOTH. Employ the same *Variety* as in No. 44.

No. 47.—*Fourth Movements.* The *first* motions of the fourth class are made from the position by simultaneously turning the right-hand club to the front and the left-hand club to the rear, as represented by the arms C and D, Fig. 13; the *second*, by simultaneously turning the left-hand club to the front and the right-hand club to the rear in like manner. Employ the same *Variety* as in No. 44.

Second Position.

No. 48.—At the command, *Second*—POSITION, the student will take the position of the solid part of Fig. 2.

No. 49.—*First, Second, Third, and Fourth Movements.* The four classes of movements of this position correspond respectively to those of Nos. 44, 45, 46, and 47, and the motions are made in like manner.

TENTH SERIES.

First Position.

No. 50.—The instructor will command: 1. *Arm and Hand Exercise;* 2. *Tenth Series* (*Contracted Circles at arm's length*); 3. *First*—POSITION.

No. 51.—At the third command, the student will take the position of Fig. 14.

No. 52.—*First Movements* (*Front Circles*). All the circles of the Tenth Series are described with both clubs simultaneously by the action of the wrists, *the arms being kept straight.* The *first* motions

of this class are front *inner* circles, both clubs first passing toward the head, thus describing circles like that of Fig. 14, though in a contrary direction from that indicated by the darts; the *second*, front *outer* circles, both clubs first passing out, and thus describing circles as indicated in Fig. 14. Employ the *Sixth Variety*, p. 263.

No. 53.—*Second Movements* (*Rear Circles*). This class of movements only differs from that of No. 52 in describing the circles to the rear of the arms.

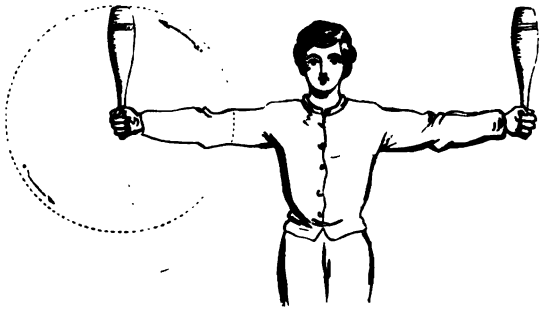

Fig. 14.

Second Position.

No. 54.—At the command, *Second*—Position, the student will take the position of the solid part of Fig. 2.

No. 55.—*First and Second Movements* (*Side Circles*). These two classes of movements correspond respectively to those of Nos. 52 and 53, the circles being described by the sides of the arms.

No. 56.—*Third and Fourth Movements.* The circles of the third class are described at the right of each arm, the *first* motions being inner circles, the clubs first passing toward the body. Employ the *Eighth Variety*, p. 263.—The *fourth* class only differs from the *third* in describing the circles at the left of each arm.

ELEVENTH SERIES.

First Position.

No. 57.—The instructor will command: 1. *Arm and Hand Exercise;* 2. *Eleventh Series;* 3. *First*—Position.

No. 58.—At the third command, the student will take the position of Fig. 15, which corresponds to that of No. 54, p. 317.

No. 59.—*First Movements.* This class of movements only differs from that of No. 55, p. 317, in being executed with Indian clubs, as indicated in Fig. 15.

FIG. 15.

Second, Third, and Fourth Positions.

No. 60.—At the command, *Second* —POSITION, the student will hold the clubs in the position of Fig. 16, the right-hand one above the left, and the backs of the hands up. The *third* position is that of Fig. 17, in which the clubs are vertical, and the backs of the hands to the front: the *fourth* is that of Fig. 18, in which the palms are to the front.

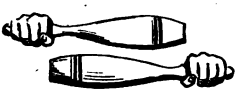

FIG. 16.

FIG. 17.

FIG. 18.

These three positions correspond respectively to those of Nos. 56 and 58, p. 318, and the class of movements of each position only differs in being executed with Indian clubs.

II.

COMBINED EXERCISES.

FIRST SERIES.

First Position.

No. 61.—While the exercises of this general division are combinations of what is technically called ARM AND HAND EXERCISE, they really bring into play, in the most desirable and pleasing manner, all the muscles and joints. The instructor will command: 1. *Combined Exercises;* 2. *First Series* (*Half Circles*); 3. *First*—POSITION.

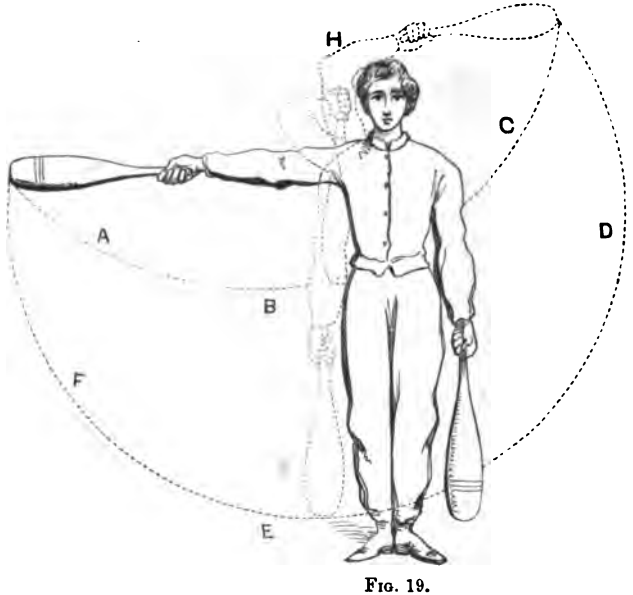

FIG. 19.

No. 62.—At the third command, the student will take the position of the solid part of Fig. 19, in which the right arm is extended

horizontally to the right with the palm up, and the left arm is in the *military* position, as explained in No. 2.

No. 63.—*First Movements* (*Half Circles*)—REAR. At this command, the student will describe the rear arc A B C, Fig. 19, carrying the arm into the position of the dotted arm H, and the front arc D E F, thus recovering the commencing position, four times; then, at the command, FRONT, reversing the direction of the motion, he will describe the arcs F E D and C B A four times; and finally, at the command, ALTERNATE, he will make this combined motion eight times by alternation, first describing the arcs A B C and D E F, and then the arcs F E D and C B A. Music for this Series on p. 208.

Second Position.

No. 64.—At the command, *Second*—POSITION, the student will simultaneously lower his right arm into the position of the lower dotted arm of Fig. 19, and extend his left arm horizontally to the left, thus taking the position that corresponds to that of No. 62.

No. 65.—*First Movements.* This class of movements, which is executed with the left arm, corresponds to that of No. 63, the motions being made in like manner.

Third Position.

No. 66.—At the command, *Third*—POSITION, the student will take the position of the solid part of Fig. 20, in which both clubs are extended horizontally as far as possible to the left, the right forearm crossing sidewise over the head.

No. 67.—*First Movements*—REAR. This class of movements, which is executed with both clubs simultaneously, corresponds to that of No. 65. The first motions from the third position are made by describing half circles, first to the rear, thus taking the position of the dotted arms and clubs at the left of Fig. 20, and then to the front, thus resuming the commencing position. To render the movements more marked, a slight pause will be made when the clubs arrive in position, both at the right and the left. Employ the *Eighth Variety*, p. 263.

No. 68.—*Second Movements.* From the position of Fig. 20, the arcs A B C and D E F will be described simultaneously, the front arc with the *right* arm and the rear arc with the *left* arm, thus

taking the position of the dotted arms and clubs to the left of Fig. 20, when a corresponding front arc will be described with the *left* arm and a rear one with the *right* arm, thus resuming the commencing position. On the fourth resumption of the commencing position, at the command, CHANGE, these arcs will be described inversely the same number of times, the *left* arm first describing a

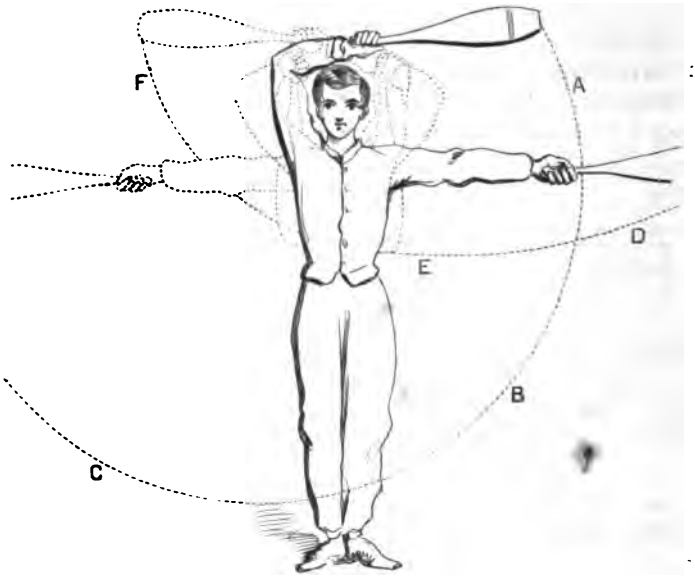

FIG. 20.

front half circle and the *right* arm a rear one; when, at the command, ALTERNATE, eight of these double motions from the position will be made by alternation, the right arm first passing to the front and the left arm to the rear.—The students will usually execute the movements of this Series as prescribed in No. 27, p. 143.

SECOND SERIES.

First Position.

No. 69.—The instructor will command: 1. *Combined Exercises;* 2. *Second Series* (*Rear Contracted Circles and Half Front Extended Circles*); 3. *First*—POSITION.

No. 70.—At the third command, the student will take the position of the solid part of Fig. 21. The club not in use, however, will usually be lowered, so that its end shall be in line with, and rest against, the shoulder.

No. 71.—*First Movements.* In making the *first* motions of this class, the student will first describe the rear contracted circle A B C, Fig. 21; then the half front circle D E, Fig. 22; and finally, by inversion, the half front circle E D, thus recovering the commencing position. The third time the arm is thus carried into the position of the dotted arm of Fig. 22, he will describe the rear contracted circle F G H; then the half front circle E D; and finally, the half front circle D E, thus recovering the position of the dotted arm of Fig. 22, and making the *second* motions of this class. In conclusion, the third time the arm takes the position of the solid right arm, in making the *second* motions of this class, at the command, ALTERNATE, the right arm will first describe the rear contracted circle A B C, Fig. 21; then, the half front circle D E, Fig. 22; then, the rear contracted circle F G H; and finally, the half front circle E D. The last four motions, which are thus employed in alternation, will be made four times. The student will be required to thoroughly master this class of movements before proceeding further. Music for this Series on p. 188.

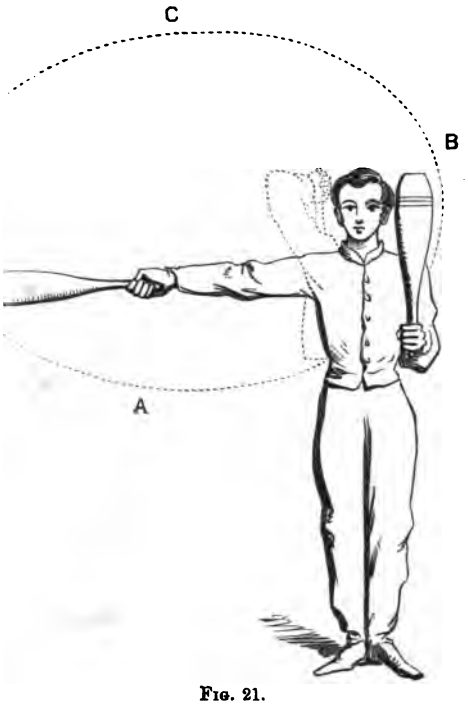

FIG. 21.

Second Position.

No. 72.—At the command, *Second*—Position, the student will take the position to the left, corresponding to that of No. 70.

No. 73.—This class of movements, which is executed with the *left* arm, corresponds to that of No. 71, the motions being made in like manner.

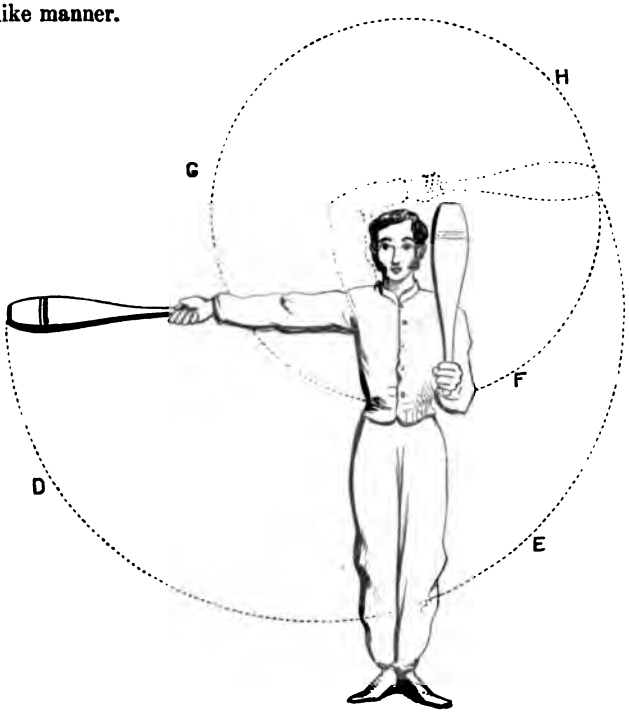

Fig. 22.

Third Position.

No. 74.—At the command, *Third*—Position, the student will take the position of the solid part of Fig. 20, No. 66.

No. 75.—*First Movements*—Rear. This class of movements, which is executed with both clubs simultaneously, corresponds to that of No. 73, the left arm making the same motions and being accompanied by the right arm.—The class will usually execute the movements of this Series as prescribed in No. 27, p. 143.

THIRD SERIES.

First Position.

No. 76.—The instructor commands: 1. *Combined Exercises;* 2. *Third Series* (*Front Extended and Rear Contracted Circles*); 3. *First*—POSITION.

No. 77.—At the third command, the student will take the position of the solid part of Fig. 5, No. 14.

No. 78.—*First to Tenth Movements, inclusive.* The motions of these ten classes are made with both clubs simultaneously. The *first* motions of the first class are made by describing inner front circles (No. 19) with the right arm, and inner rear circles (No. 34) with the left; the *second,* by describing outer front circles with the left arm, and inner rear circles with the right.—The *first* motions of the second class are made by describing inner front circles with the left arm, and outer rear circles with the right; the *second,* by describing outer front circles with the right arm, and inner rear circles with the left.—The *first* motions of the third class are the first motions of the first class; the *second,* are the first motions of the second class.—The *first* motions of the fourth class are the second motions of the first class; the *second,* are the second motions of the second class.—The *first* motions of the fifth class are made by describing inner front circles with the right arm, and inner rear circles with the left; the *second,* by describing inner front circles with the left arm, and inner rear circles with the right.—The *first* motions of the sixth class are made by describing outer front circles with the right arm, and outer rear circles with the left; the *second,* by describing outer front circles with the left arm, and outer rear circles with the right.—The *first* motions of the seventh class are made by describing inner front circles with the right arm, and outer front circles with the left; the *second,* by describing inner rear circles with the right arm, and outer rear circles with the left.—The *first* motions of the eighth class are made by describing outer front circles with the right arm, and inner front circles with the left; the *second,* by describing outer rear circles with the right arm, and inner rear circles with the left.—The *first* motions of the ninth class are the first motions of the seventh class; the *second,* are the second motions of the eighth class.—The *first* motions of the tenth class are the first motions of the eighth

class; the *second*, are the second motions of the seventh class.—*In executing each class of movements, the student will first make four of the first motions from the position; then, four of the second; and finally, eight of the first and second by alternation.*

III.

KNEE EXERCISE.

FIRST SERIES.

First Position.

No. 79.—The instructor will command: 1. *Knee Exercise;* 2. *First Series;* 3. *First*—POSITION.

No. 80.—*First*—POSITION. This only differs from the position of Fig. 1, No. 2, in placing the heels about three times the length of the student's foot apart.

FIG. 23.

No. 81.—*First Movements.* This class of movements only differs from that of No. 195, p. 217, in the employment of Indian clubs, as illustrated by Fig. 23. Music on p. 190.

Second Position.

No. 82.—At the command, *Second*—POSITION, the student, turning on both heels to the right, will take the position of Fig. 24, which gives a rear view of the exercise.

No. 83.—*First Movements* (*Side Contracted and Half Front Extended Circles*). First describe simultaneously an inner side contracted circle (No. 30) with each arm, like A B C, Fig. 24; then turn

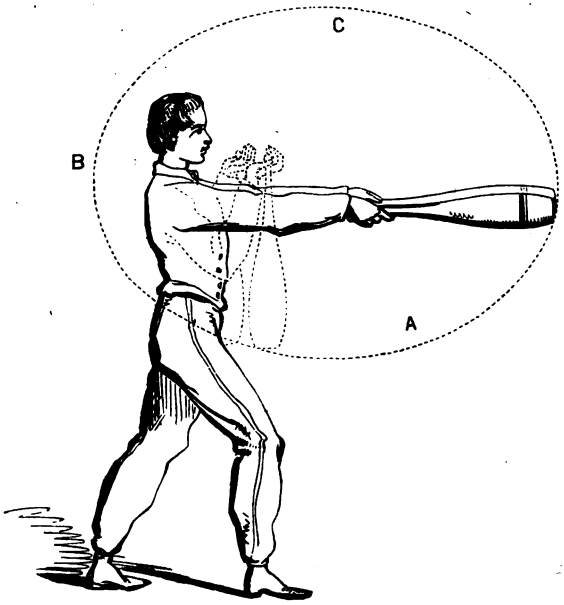

FIG. 24.

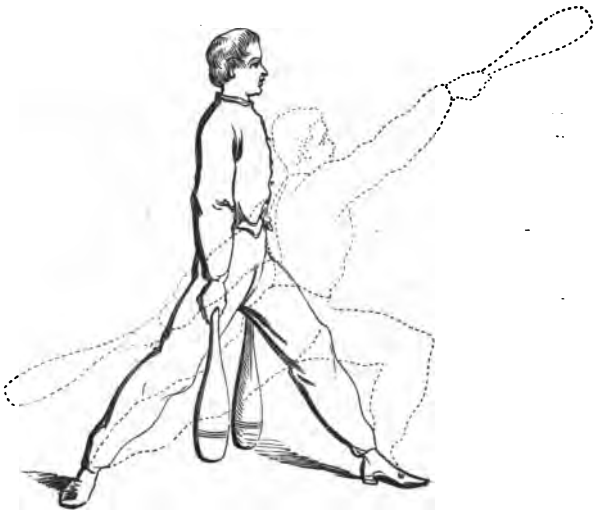

FIG. 25.

on both heels and face to the left, describing simultaneously with both clubs half front circles, like D E of Fig. 22, and taking the position to the left corresponding to that of Fig. 24; and then, describing the half front circles by inversion, turn on both heels to the right and recover the commencing position. The third time the position is thus taken to the *left*, describe the side contracted circles in that position, only making half front circles to the right, until the position of Fig. 24 is thus taken the third time; and finally, describe these side contracted circles once on each facing, both at the right and the left, until the position of Fig. 24 is regained four times. *In describing these circles, throw the whole weight of the body on the advanced knee.* Music on p. 189.

Third Position.

No. 84.—At the command, *Third*—POSITION, the student will take the position of Fig. 1, No. 2.

No. 85.—*First Movements.* This class only differs from that of No. 86, p. 326, in being executed with Indian clubs directly to the front, *left leg first*, as represented by Fig. 25. Music on p. 190.

IV.

LEG AND FOOT EXERCISE.

FIRST SERIES.

First Position.

No. 86.—The instructor will command: 1. *Leg and Foot Exercise;* 2. *First Series;* 3. *First*—POSITION.

No. 87.—At the third command, the student will take the position of Fig. 26, which is the same as that of Fig. 1.

No. 88.—*First Movements* (*Facings*). This class only differs from that of No. 191, p. 215, in describing the first half of the inner circles of No. 8, p. 361, on each facing from the position, and the second half of the outer circles of No. 9 on each recovery of the

commencing position, elevating the right arm when facing to the right, as represented by the dotted part of Fig. 26, and the left arm when facing to the left. Music on p. 209.

No. 89.—*Second Movements* (*Facings with Side Charges*). This class of movements only differs from the first class in combining facings with side charges (No. 230, p. 229), as illustrated by Fig. 27. Music, Part Fifth, p. 208.

No. 90.—*Third, Fourth, and Fifth Movements* (*Hopping, with Arm and Hand Exercise*). These three classes of movements only differ from those of Nos. 8, 9, and 10, p. 361, in combining the description of the circles with hopping in place. While making each

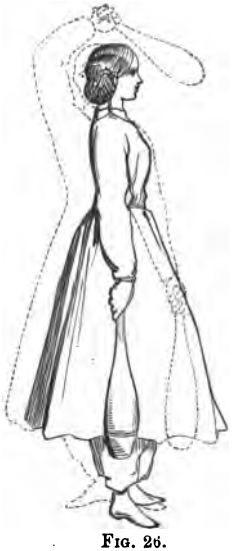

FIG. 26.

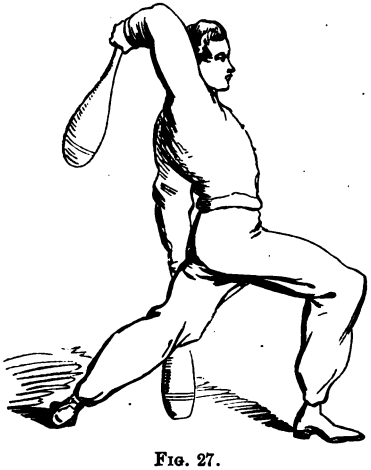

FIG. 27.

circle of Nos. 8 and 9, the students will hop *four* times; on each of No. 10, *twice*. He will hop on the point of the left foot while employing the right arm, and on the point of the right foot while employing the left arm. Music on p. 207.

No. 91.—*The March combined with Arm and Hand Exercises.* The students will execute the movements of the Third, Sixth, Seventh, Eighth, and Eleventh Series of Arm and Hand Exercise, in connection with Marking Time and the March, Nos. 238 and 239, pp. 231 and 232, thus forming *nineteen* new classes of movements.

THE INDIAN CLUB RACE.

First Position.

No. 92.—The instructor will command: 1. *Leg and Foot Exercise;* 2. *The Indian Club Race;* 3. *First*—POSITION.

No 93.—THE INDIAN CLUB RACE, which constitutes the exercise of this Series, is one of the most spirited and efficacious games ever devised. Preparatory to the contest, the floor will be marked with standings for the clubs, as shown at A, B, C; 1, 2, 3; and 7, in the FRONTISPIECE, p. 251, the seven clubs in the three circles at the end of the room forming the goal at which the race begins and ends. The standings for the clubs on each side of the room should be at least fifteen feet apart, if possible; twice that distance is not too far, if the size of the room permits.

The instructor will appoint two leaders, who will "choose sides;" or the students will number, as prescribed on p. 127, the ones forming the first division and the twos the second. At the third command of No. 92, the two divisions will take their positions as shown in the cut, the leaders standing nearest the clubs. The instructor will count *One, Two*—THREE, or three chords will be struck on the piano, when each leader will leap to the nearest club, and, *first passing to the side of the room and running over the standings*, set it at 1, or at A. He who first distributes *three* clubs and stands the *seventh* in the center of the room at 7, counts *two* in the game for his side, the whole number of the game being *ten*.

When the leaders first leave the ranks, the remaining students change their standings, so as to leave the places furthest from the goal vacant for the students that are running. Immediately after the clubs are distributed, the signal will be given, and the students occupying the standings of the leaders will instantly proceed to gather the clubs, first taking those at 3 and C. He who first gathers *three* clubs, and places the *seventh* in its original position, wins *two* for his side. *One*, however, will be deducted for each club that fails to stand, either in the distribution or the collection. Thus the students will continue, distributing and gathering the clubs, until the game is decided. This exercise should be practiced in *the open air* as often as possible. Nothing short of exercise in the open air can supply the highest physical needs of the human frame.

RING EXERCISES.

I.

COMBINED EXERCISES.

FIRST SERIES.

First Position.

No. 1.—Immediately after the formation of the class, as is prescribed on p. 125, the instructor commands: 1. *Combined Exercises;* 2. *First Series;* 3. *First*—POSITION.

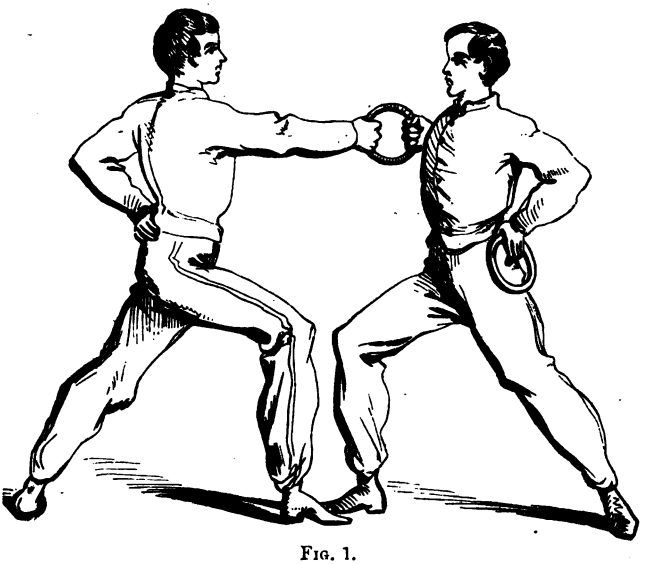

FIG. 1.

No. 2.—All RING EXERCISES are performed by the combined efforts of the students arranged in pairs. First, the students will take the position prescribed in No. 260, p. 239; and then, at the

third command of No. 1, the position of Fig. 1 will be taken, which corresponds to that of No. 261, p. 240.

No. 3.—*Positions, Movements, &c.* In all positions taken, the rings are always *vertical*, as in Figs. 1 and 2. In making curved motions from the positions, the rings will be turned completely over. At the termination of horizontal motions, the rings will be horizontal. The positions and movements of the First and the Second Series correspond respectively to those of the COMBINED EXERCISES, p. 349.

SECOND SERIES.

First Position.

No. 4.—The position, the commands, and the first three classes of movements, correspond to those of the Third Series, p. 353.

Second Position.

No. 5.—At the command, *Second*—POSITION, the students will take the position of the solid part of Fig. 2, which corresponds to that of No. 99, p. 293.

No. 6.—*First Movements.* This class of movements corresponds to that of No. 100, p. 293, the first motions being made to the front, as represented by the dotted part of Fig. 2.

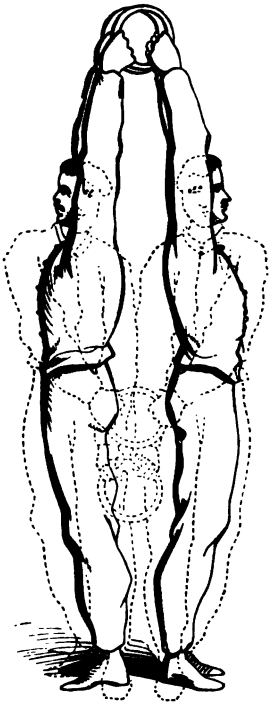

FIG. 2.

Third Position.

No. 7.—At the command, *Third*—POSITION, the students will take the *third position*, which is the same as the *first* of this Series.

No. 8.—*First, Second, and Third Movements.* These three classes of movements correspond respectively to the three classes of No. 175, p. 354, and are executed in like manner.

Fourth Position.

No. 9.—The *fourth* position of this Series is the same as that of No. 176, p. 355.

No. 10.—*First and Second Movements.* These two classes of movements are the same as those of No. 177, p. 355.

THIRD SERIES.

First Position.

No. 11.—The commands, the positions, and the movements of this Series are the same as those of the Fourth Series, p. 356.

No. 12.—By thus simply referring to the COMBINED EXERCISES that are executed with wands and dumb-bells, we have secured *thirty-eight* classes of movements for RING EXERCISES. While all the positions and attitudes are pleasing, graceful, and beautiful, the movements may be executed with nearly equal facility in the gymnasium, the school, and the parlor. These certainly may be classed among the movements that are most generally useful; for they bring into play every joint and muscle of the body, secure geniality and generous emulation, and afford a great deal of exercise in a brief space of time.

No. 13.—RING EXERCISES should be sedulously practiced; for they are most effective in increasing the volume and power of the extensors of the shoulder, arm, and forearm—muscles that are usually weak in most persons—and they also give rapid development to the chest.

II.

MISCELLANEOUS EXERCISES.

FIRST SERIES.

First Position.

No. 14.—The instructor will command: 1. *Miscellaneous Exercises;* 2. *First Series;* 3. *First*—POSITION.

No. 15.—While the movements in MISCELLANEOUS EXERCISES are not as regular and uniform as in the other combined movements, by exercising care and giving suitable words of command, the instructor may render them sufficiently so for class purposes.

No. 16.—In the *first* position, the students, in couples, standing face to face with the right legs advanced, hold the ring at arm's-length from each; in the *second*, the left legs are advanced, and the ring is held in like manner with the left hands; in the *third*, the feet are in the *military* position, p. 120, both rings are used, and each student employs both hands; in the *fourth*, *fifth*, and *sixth* positions, the students stand back to back, first employing the right hands, then the left, and finally, both.

No. 17.—*Movements.* In each position of No. 16, the students pull against each other, each striving to drag his antagonist. Sometimes the classes, divided into small squads, will pull against each other. The students will all pull in exact time, which will be marked by instrumental music, or a vocal accompaniment (either counting, singing, or Phonetics) produced by the students themselves.

SECOND SERIES.

First Position.

No. 18.—The instructor will command: 1. *Miscellaneous Exercises;* 2. *Second Series;* 3. *First*—POSITION.

No. 19.—At the third command, the students will take a sitting posture upon the floor. The couples sit, closing the legs, feet to feet, holding a ring immediately over their toes with their right hands. In the *second* position, they employ their left hands; and in the *third*, both hands.

No. 20.—*Movements.* The commands of execution are: 1. RIGHT; 2. LEFT; 3. BOTH. At each command of execution, the students pull away, striving to raise each other. He who raises his antagonist twice, while executing the three classes of movements, becomes the victor and retains the rings. The instructor will occasionally require all the victors to go through the exercise successively until only one remains

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There are four sizes of Dumb-bells. No. 1 is intended for men; No. 2, for women and youth; Nos. 3 and 4, for boys and girls. Full descriptions are given on pp. 255 and 256 of this work.—*Price, per pair, of Nos.* 1 *and* 2, 75 *cents; of Nos.* 3 *and* 4, 60 *cents.*

There are eight sizes of Indian Clubs; four of *long clubs,* and four of *short ones.* Nos. 1 and 2 are intended for men; Nos. 3 and 4, for women and youth. Full descriptions are given on pp. 258 and 259.—*Price of Short Clubs, per pair,* $1.25; *of Long Clubs, Nos.* 1 *and* 2, $1.75; *of Long Clubs, Nos.* 3 *and* 4, $1.50.

Two sizes of Hand-rings (pp. 260 and 261) afford a sufficient variety. No. 1 is intended for men and women; No. 2, for boys and girls.—*Price, per pair, well polished,* 75 *cents.*

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